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ABSTRACT

This document presents the proceedings of a conference devoted to the development of teaching materials on the heritage of Vermont to be used in Vermont's classrooms. The following articles are included: "Everybody Has to be Somewhere, Sometime" (S. Hand); "A Vermont Geography: The Dynamic Map of the State" (S. Farrow); "The Vermont Environment: Landscapes and People" (J. Flack); "Living Spaces and Moving Places: Housing and Transportation in the Vermont Environment" (W. Ramey; D. Davidson); "Nature's Great Potential: The Forest" (Sr. A. Deslauriers); "A Choice to Make--Vermont Careers" (K. Lovering; J. Spidell); "Sifting the Dirt: Archaeology in the Elementary Classroom" (D. Plumb; J. Benjamin); "Literacy, Machinery, and Regional Poetry" (F. Gardner); "Cobwebs and Cookbooks" (A. Sullivan); "Music and Songwriting" (J. Gailmor); "Opening Grammy's Memory Box in the Classroom: Folklore in the Schools" (E. Ott); "Seeing Vermont with Our Ears" (M. Woods); "Musings on Clio: Life in the Little Republics of Vermont" (D. Sanford); "Was this Trip Necessary? 'Lt. Gen. John Burgoyne in the Champlain Valley in 1777'" (K. St. Germain); "Politics and Bed Lice: A Historical Study of Vermont Inns" (M. Paretti and others); "Myth or Reality? The Underground Railroad in Vermont" (R. Angell); "The Burlington Waterfront" (D. Orr); "Alternative Sources for the Teaching of Vermont History" (C. Denker); "Partnerships: Museums and Schools" (D. Dunn); "A Vermont Heritage Festival: A Celebration of Our Cultural Past and Present" (R. Bellstrom); and "Preserving Vermont's Political Heritage: Cosmetics or Culture?" (F. Bryan). Two appendices that list the program and participants for the conference also are included. (DB)

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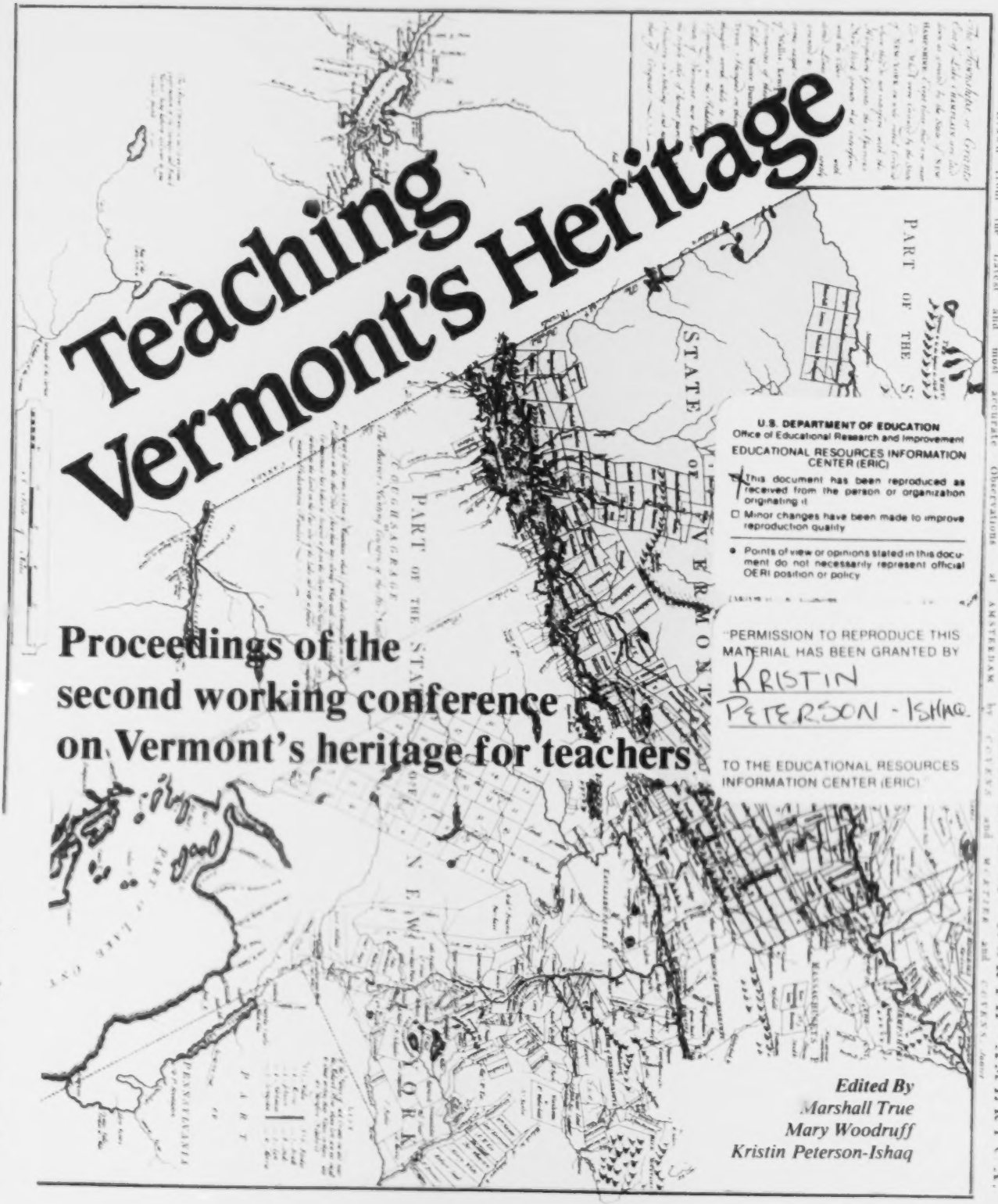
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Proceedings of the second working conference on Vermont's heritage for teachers

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TEACHING VERMONT'S HERITAGE

PROCEEDINGS OF THE SECOND WORKING CONFERENCE ON VERMONT'S HERITAGE FOR TEACHERS

EDITED BY

MARSHALL TRUE
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BURLINGTON, VERMONT

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INTRODUCTION

Abenaki mythology has it that Lake Champlain was the last work of Odzihozo, ("He Makes Himself from Something"), a legendary creature who built himself from dust. Odzihozo's drawn-out struggles to shape himself in turn created the mountains, streams, meadows, rivers, and lakes which make up Vermont. Odzihozo also transformed this environment, making it more suitable for human habitation. Moreover, so the legend goes, Odzihozo liked his work so well that he clambered upon a rock in Burlington Bay (which later arrivals named Rock Dunder), turned himself to stone, and there he chose to remain.

Those who would teach about Vermont's heritage often resemble Odzihozo as they assemble materials to create a Vermont curriculum from something. And creating a Vermont curriculum can be a challenging task. Vermont is too small a market to attract the attention of commercial publishers interested in a national market. Therefore teachers here must develop their own materials for teaching about Vermont. Yet, as the proceedings of this conference suggest, Vermont is fortunate in a number of ways. We have a rich variety of materials available for teachers ranging from cookbooks and memories from Grandma's attic to the latest environmental impact survey. Additionally, as Sam Hand pointed out in his keynote address, Vermont is sufficiently small to be studied as a coherent whole. Moreover, Vermont, perhaps in a manifestation of what Frank Bryan identifies as its commitment to human scale communities, has attracted a group of dedicated and energetic people--Vermonters by choice or by birth--to teach about Vermont's heritage in the state's schools. These professionals are the people who are best able to create, shape, and maintain a Vermont curriculum.

These proceedings, as well as the conference from which they were drawn, represent the continuing commitment of the Center for Research on Vermont and the Vermont Council on the Humanities and Public Issues to help teachers solve some of the problems of developing curricular materials for Vermont's classrooms. Our formula was simply to bring together a distinguished group of Vermont scholars to talk about their work to an audience of interested teachers. We particularly asked the scholars to address the question of how the materials they were discussing might be taught. We then invited the teachers to develop curricular units for classroom use. We also asked both scholar-teachers and teacher-scholars to work together to establish some initial guideposts to resources that are currently available for teachers interested in exploring some aspects of Vermont's heritage. Our reasoning was that scholars and teachers should work cooperatively to begin to identify, suggest, and develop teaching materials for Vermont classrooms and that these materials should then be offered to teachers all over the state. We believe these proceedings contain many suggestions for teaching about the heritage of this marvelously idiosyncratic place called Vermont. We hope that this volume will be useful; more than that, we hope it will be used.

We believe that this year's conference, the second we have held on Vermont's heritage, succeeded in a number of ways. As the following contributions from scholars and teachers suggest, there are dozens of ways in which Vermont material may be used in the classroom. To mention just some of the cross-disciplinary ways that might be used to introduce Vermont materials into the curriculum is only to hint at the range of discussion which occurred at the conference itself. For example, the nature poetry of St. Albans' Frances Frost might be used to introduce a unit of botany or geology in eighth- or ninth-grade science. Or vignettes from oral history might be made part of a social studies unit on U.S. politics. Or the decisions of a local town meeting on road maintenance or sewage disposal might be made part of a larger unit in ecology. These are wonderfully subversive routes for getting Vermont materials into an existing curriculum.

As this conference suggests, as well, there are materials available for creating curriculum units devoted to Vermont as a separate entity, which could occupy a segment of a school day or a school year. Archaeology, history, geography, natural history, environment, oral history, local history, literature, and poetry are just some of the areas in which entire units could be developed by enterprising teachers. In short, Vermont materials can and should be used to sustain teaching at that creative and exciting level which characterizes successful education. As you read through the materials presented here, we urge you to think creatively about how this material might best be adapted to your own classroom.

We want to thank all the participants in "Vermont's Heritage: A Working Conference for Teachers II." Their energy and enthusiasm made our job fun. We also thank Victor Swenson and Michael Bouman of the Vermont Council on the Humanities and Public Issues for their support in converting our ideas into reality. Jane Mekkelsen and Ron Rubin provided us with intelligent commentary and sound guidance during the conference and with an exemplary and exhaustive evaluation afterwards. Rick McGuire of the Center's staff quickly and competently performed many of the routine tasks which helped make the conference possible and contributed his research skills in many ways. Stacy Blow, the Center's secretary, has performed wonderfully in the typing and retyping of these pages; we are grateful, too, for her assistance in enhancing the visual appeal of the proceedings. To all those mentioned here and to the many others who gave us advice and encouragement, all students of Vermont should be grateful.

MARSHALL TRUE
MARY WOODRUFF
KRISTIN PETERSON-ISHAQ

Center for Research on Vermont
October, 1984

EVERYBODY HAS TO BE SOMEWHERE, SOMETIME
THOUGHTS ON TEACHING ABOUT VERMONT

SAMUEL B. HAND

History is not the growth industry of the eighties. Yet despite its depressed value in coin of the realm, people are always paying obeisance to history. Everyone operates with his or her version of the past. We all act upon pieces of historical information and misinformation we carry about in our heads. You have all heard this before. Many of you have read Carl Becker's "Everyman His Own Historian."* You have heard government workers refer to history as their "operational guide to policy." CBS would not be able to predict election winners with only 2 percent of the total vote without first having analyzed previous election returns. Editorial writers are particularly fond of the phrase "as history tells us." My own favorite, incidentally, comes from the 1787 constitutional convention. A delegate suggested that the responsibilities of those present were so great they could not depend upon logic but must rely on history instead.

The trouble, of course, is that we don't always agree on what history tells us. We don't even agree on what the facts of history are. Were there Indians in Vermont when the first settlers arrived? If so, how many and where? Soon we shade into social and political arguments. What, if any, are the rights and privileges of the descendants of these Indians? What is the government's responsibility to enforce those rights and privileges? Less than twenty years ago this wasn't at issue. Vermonters knew that Vermont was "largely unsettled when the first white settlers arrived." It wasn't until the anthropologists, archaeologists, ethnologists, and the Abenaki themselves spoke up that the Indian presence became a public policy matter. Before then, acting upon the misinformation we carried around in our heads, we could comfortably ignore Indian claims. We don't often reflect upon fifteenth-century Vermont (or more properly we don't often reflect upon what was to become Vermont). Such reflections may, however, disrupt some uncritical conceptions about the roots of our contemporary society. They do this by reordering the information which we carry in our heads and which serves as our "operational guide to policy." They alter the past upon which we often base our recommendations.

Few of us, and fewer of our students, will go through life as professional historians. We are, however, going to go through life supporting or opposing policy decisions, taking sides on issues that make strong appeals to history.

*"Everyman His Own Historian," American Historical Review 37, no. 2 (January 1932); reprinted in numerous anthologies.

Lay judges (side judges) is one issue that has generated considerable heat over the past year. The legal profession and the legislature have agonized over it.

As almost everyone here already knows, Vermont is the only state in which non-lawyers can sit as judges on the highest trial court. Lay-persons can sit as assistant judges of the Superior Court. Vermont statutes require that Supreme Court judges, presiding Superior Court judges, and District Court judges be experienced lawyers.

Many of the members of the national and state legal fraternity regard the participation of lay judges as an anachronism. They used to argue that the only reason we had lay judges in the first place was because initially there weren't enough lawyers to staff the bench. Presumably if there had been more lawyers, our founding fathers would have required lawyer-judges.

From what we know of the attitudes and practices of eighteenth-century America this simply isn't so. Lay judges were the rule and lawyer-judges the exception in all the colonies. Even those colonies with a surplus of lawyers did not believe that legal training was a particularly important qualification for a judge. To this day the federal Constitution, that most preeminent of all eighteenth-century documents, does not require a law degree for Supreme Court judges, or any other judges for that matter.

I commend Article 3 Section 1 of the United States Constitution to you and your students. It is very brief, about sixty-five words. It outlines the basis for our federal judicial system. We and our students ought to read it occasionally to remind ourselves what it doesn't say.

The Vermont Constitution is another one of the documents we ought to reread occasionally. It is, after all, our fundamental law. And it was promulgated by men whose claims to formal education were far less impressive than those of us gathered here today.

I see it cited frequently in public debate. A recent Burlington Free Press editorial on assistant judges began by asserting:

> Apparently believing that laymen should have a voice in the decisions of the states' courts, the framers of Vermont's Consitution provided a place for them as side judges in the judicial system.

I was having breakfast when I first read this and I gagged on my Raisin Bran. Although I don't always agree with the editorials I read, I do usually empathize with editorial writers. They have to churn out wise sayings six or seven days a week. Like those of us in the education business, they are expected to have opinions on matters in which they have no particular competence.

But this time I was upset. The Vermont Constitution is presumably available to editorial staffs. Had they read an early constitution they would have found no reference to either judicial qualifications or side judges. Even after substantial amendment there is no constitutional requirement that judges be lawyers. The closest we have to a constitutional requirement is a 1974 amendment to the effect that "the Chief Justice of any court except the office of Assistant Judge and of Judge of Probate" shall be selected from "a list of nominees presented . . . by a judicial nominating body . . . having authority to apply reasonable standards of selection." One of the reasonable standards imposed by the judicial nominating board is that candidates be experienced lawyers.

While theoretically restricting the participation of lay persons, as a practical matter the amendment preserved places for lay persons in the Vermont judiciary. That is what's unique about Vermont's legal history. While other states transformed their judiciary into all-lawyer systems, Vermont retained a lay component. But this was not what Vermont's fathers had envisioned. They envisioned a bench dominated by laymen. Three physicians completed terms on the Vermont Supreme Court before any lawyer first saw service there.

This abuse of history did not upset me as much as the unhistoric context in which the editor applied the term side judges. Journalists, like educators, must be particularly sensitive to language. And the term side judges has taken on a different and more specific meaning than it had two hundred years ago. Today (in Vermont) it means an Assistant Judge, usually a layperson, who sits with a presiding judge in Superior Court. Back in the early nineteenth century it meant something else. Royall Tyler, a legally trained Supreme Court judge, properly referred to himself as a side judge. He was a side judge whenever he sat on a case over which he did not preside. You were either a chief judge who sat in the center or a side judge, a judge sitting on the chief's right or left. Royall Tyler would probably have not recognized side judge in the sense that the editor intended. He was in the right place at the wrong time.

I mention all this because the paragraph of incorrect and misleading history that prefaced the editorial set the context for the editorial itself. Given the editor's erroneous assumptions, his logic followed clearly. Personally, I am not sure if what our founders intended is directly relevant to the side judge question. I suspect more recent history would serve us in better stead. But whatever history we apply must be subjected to critical analysis. In fact, I believe we ought to be teaching history, especially state and local history, as a vehicle for developing critical analysis.

Let's turn to the nineteenth century to explore this further. And since all of us here live in the second half of the twentieth century, let's link it to a computer.

From 1853 until 1902 Vermont was a dry state. By that we mean the manufacture and sale of alcoholic beverages was prohibited by law. If you

really wanted you could probably have gotten a drink, but it wasn't always easy. There was a series of legislative votes and referenda on the prohibition question, and the votes were always close.

An interesting exercise might be to record these votes by town. There were never more than 248 towns represented and the tabulations are accessible. In addition to noting how each town voted, you might want to indicate town size, geographic location, and whatever else suits your fancy. Then you could, through standard statistical software using the simplest procedures (and the procedures will be getting even simpler), address questions to your data. Try to see what patterns developed in time and over time. What was the median size of a Vermont town in 1850? In 1860? You will discover, actually you already know this, most Vermont towns were growing smaller. You will also discover, and this is contrary to conventional wisdom, that the initial majority for prohibition came from the largest towns. By 1902 these same large towns that had spearheaded prohibition were voting for repeal. Meanwhile, towns below the median population, towns that in 1853 had opposed prohibition, voted to maintain prohibition in 1903. The very smallest towns voted consistently against prohibition. How do you account for this?

If you don't want to expose your students to alcohol, you might want to try something else. We have already suggested town size. You might also want to play around with consolidation. There is considerable speculation over how the towns surrendered so much of their local control to the state. Here you could set up the towns as we have already suggested. You might want to also indicate whether the town was Democratic or Republican or whatever. I stress whatever. Deciding on a political designation in Republican Vermont can be a lot more difficult than you might think. But the decision process is a fine exercise in critical analysis and one from which students (not to mention faculty) could learn as much as they would from a computer reading.

If you decide to study centralization, you may want to examine votes on district school consolidation, education and highway taxes, and welfare regulations. Did state government eagerly grasp all the responsibilities it could or were the responsibilities thrust upon state government? Obviously, consolidation received legislative support. Was support enthusiastic or reluctant? Given the nature of House apportionment, it is equally obvious that passage required support from a substantial number of small towns. Could it be that towns too small and too poor to afford schools, highways, and public welfare programs were the moving force in Vermont's consolidation movement?

If you are put off by assumed technical problems, don't be. You will need a computer and help in coding your data. If you rush in, you will almost certainly code in a manner that will limit your potential for generalization. You will probably do that even if you don't rush in. These, however, are fun problems that you and your students can disagree over and learn from.

Actually recording a data base is a tedious business. Sometimes I think only a child can do it. You will want to develop a data base slowly from semester to semester. And you will continue to find and make errors. But neither you nor your students need concern yourselves with complex statistical measures. For your purposes you can forget Pearson's R and chi square, and don't let anyone tell you otherwise. You will be dealing with the total population of Vermont towns and cities. This is what makes Vermont a unique experience and a unique opportunity. Vermont is small enough and its political entities have been stable enough to allow us to deal with the total population of Vermont towns and cities. We don't have to deal with samples. Under these circumstances, looking at the data and coming up with common-sense observations is at least as good as using statistics based on samples.

Of course, many of the operations we perform on the nineteenth century can also be performed on the twentieth century. Keep in mind, however, that after reapportionment in 1965, legislative district boundaries no longer correspond to what they were, and the new boundaries have not remained constant. Calculations for after 1965 are more like those for other states. They are complicated.

I cannot conclude without reference to oral history. Eliot Wigginton's Foxfire Books already number eight volumes. They demonstrate, and I think demonstrate beyond controversy, the practicality of student oral history programs. Many Vermont teachers apparently share this view. A number of such projects have been set up throughout the state at the grade school as well as the high school level. The University of Vermont has sponsored an oral history institute almost every summer for the past dozen years. Foxfire-type projects deal with a wide variety of topics. Some are moon-shining, skiing, folk medicine, hunting and fishing lore. They enrich our understanding of the human experience.

Apart from the obvious advantage of actively involving students, oral history also helps develop a cluster of skills we can all agree are important. Researching, designing clear questions, preparing manuscripts of only two or three pages in clear and correctly spelled English, using a typewriter or word processor, to suggest only a few.

Furthermore, oral history can humanize history. Students can deal with people whom they know or have come to know--people who recount their own experiences. The cold fact that in the mid-1960s Granby and Victory became the last towns in Vermont to receive electric power can be transformed into a living moment especially from the lips of the mother of some school-aged child who remembers the event as a young girl. How did one get from Woodstock to Montpelier before the interstate? What did Williston Road in South Burlington look like twenty-five years ago? And, of course, students can use interviews to pursue more traditional facets of state and local history. Former legislators, governors, judges, and town officials abound, and very often they are just aching for an opportunity to talk about themselves.

I'll leave you with my personal favorite in this genre, the recollections of Bernice Bromley. Mrs. Bromley died in 1982 at the age of eighty-seven. Mrs. Bromley's political career went back to 1920, the first year Vermont women could vote. She campaigned that year for Gov. James Hartness. She was a long-time Republican state committeewoman and served several terms as a state legislator. In addition, she had two brothers who were active in politics and at one time all three served simultaneously in the legislature.

They were all Republicans, of course, and we were particularly interested in how Mrs. Bromley gained admittance to the high councils of the Republican state organization.

This is Mrs. Bromley speaking:

> One day I saw in the paper where there was to be a Republican town caucus for the purpose of electing delegates to the state convention. And I said to my sister, "I believe I will go." It was to be held in Perkinsville at the town office at two o'clock. So I took myself there and went in and there was nobody there. But presently a man came in and introduced himself as Mr. John Hicks, chairman of the town Republican committee. And after a very short time he said, "I don't believe anybody else is going to come to this meeting, so I will call it to order and nominate you as a delegate to the state convention." And I said, "Well, Mr. Hicks, you can't really do that, can you?" And he said, "Oh yes I can and I do." And I said, "Well, in that case I could nominate you and I do." So with that he said that there's no more business to come before the meeting and he adjourned it.

There was a bit of a protest from some Weathersfield residents (Perkinsville is in the town of Weathersfield) who had not attended the caucus, but both Mr. Hicks and Mrs. Bromley went as delegates to the Republican state convention. From there Mrs. Bromley worked her way up the state organization.

In her judgment, her most fateful political decision ever was her decision to attend the Weathersfield town caucus. Everybody has to be somewhere, sometime, and she chose to be in Perkinsville at two o'clock that afternoon. I hope your decision to attend this workshop results in rewards equally as rich.

A VERMONT GEOGRAPHY: THE DYNAMIC MAP OF THE STATE

STEVEN FARROW

Maps are the basic research and learning tools of the geographer. Otherwise, geography is interdisciplinary by nature; it relies on history, geology, politics, economics, and other social sciences. (This remains true despite a recent shift away from regional studies to more quantitative analysis in geography.) The strong link between history and geography, for example, can be particularly important for Vermont teachers since traditionally time, textbooks, and limited resources have dictated an emphasis on history alone. Yet, as H. B. George argued as early as 1903, "History is not intelligible without geography."

Historical geography, which is concerned with changes in space over time, offers much to Vermont teachers. One valuable tool for introducing students to historical geography is place-names. Geographer Donald Ballas identifies four areas of geographical research where place-names are important: 1) nationality of linguistic groups, 2) settlement and population geography, 3) physical features on the landscape, and 4) economic features. Ballas also warns against reading too much into the "obvious" meaning of place-names--they do not always "tell the truth."

Contemporary examples found on the map of Vermont that could be used in the classroom to illustrate Ballas's simple examples might include the following: 1) Caledonia County, named by the Vermont legislature in 1792 in honor of the region's numerous Scottish settlers; 2) Windsor and many other Vermont towns, named by settlers from Massachusetts and Connecticut in honor of their home towns in the Connecticut River Valley to the south; 3) Grand Isle Town and County, which commemorate the original French name for the largest island in Lake Champlain; 4) Graniteville, which designates a village in Barre, Vermont where some of the world's largest granite quarries are located. It must be noted, however, that the etymology of place-names is not always what it seems. One might, for example, assume the obvious for the origin of the place-name Lincoln, a small Addison County town. Closer investigation or working knowledge of Vermont's settlement and political geography would remind the place-name student that most Vermont towns, including Lincoln, were settled (and named) before 1800--long before Abraham Lincoln became president! The Vermont town of Lincoln, unlike Lincoln, Nebraska, for example, was named for Gen. Benjamin Lincoln (1733-1810) who served with General Washington in the Revolution.[1]

Place-names can also be used to study the evolving map of Vermont. Boundaries were established out of the wilderness and towns were organized. Counties were created and evolved as New Hampshire and New York disputed the territory which, after 1777, was an independent republic for fourteen

years. As a republic and later after statehood in 1791, Vermont also shaped the dynamic map of the state. New counties were created--fourteen all together out of two original counties. (It is interesting to note that as New York and later Vermont county structure evolved, certain towns in present-day Grand Isle County were a part of at least seven other counties.) Towns were carved out of the Green Mountains and given place-names by the Vermont General Assembly. Some old Vermont towns, such as Mansfield, Sterling, and Philadelphia, never prospered and were unincorporated into neighboring towns. Still other towns changed their names with the prospect of new settlement or political prosperity. The volumes of Abby Hemenway's Vermont Historical Gazetteer provide many interesting historical accounts for classroom discussion. These include aspects of Vermont's early town history, geography, economics, and socio-political affairs. Note this excerpt from the Bennington County section:

> Sometime between December 1803, and February 1804, the name of the town was changed from Bromley to Peru. It is said the change was made because Bromley, so far as it had any reputation abroad, was noted for being a poverty-stricken place, and few would go there to settle; but the name of Peru being associated with the wealth of the South American Province, conveyed an entirely different impression.[2]

Similarly she related the story of Albany's original place-name.

> "At the meeting of the assembly," of Vermont this year, the name of the town was changed from Lutterloh to Albany. It is said that there was great excitement among the inhabitants upon this matter of a name, some proposing one name and some another. In some instances the discussion warmed up to a white heat. Nearly all were for a change.--Some would call the town Adams, after the renowned John Q. Adams--but Albany prevailed, and Albany it is.[3]

Another fascinating aspect of place-name research in Vermont is the study of relict place-names. Like the notion of "ghost towns" in the old West, this aspect of Vermont's historical geography can be interesting and educational. Note these relict town place-names in which something of the story of Vermont's historical and political geography is revealed:

Killington Peak (Ski Area and Post Office)--Killington was the original place-name for the town of Sherburne.

Philadelphia Peak--originally the political commendatory place-name for a town no longer in existence, it was divided between Chittenden, Hancock, and Goshen.

Sterling Range (as well as many other uses of the specific Sterling)--Sterling was a mountain town located along the Green Mountain crestline, later divided among four towns.

Mount Mansfield (et al.)--again, a relict of the defunct town of Mansfield, located astride Vermont's loftiest peak.

Missisquoi River--flows through the present-day town of Troy, originally called Missisquoi.

These are only a handful of the relict place-names to be examined on the Vermont landscape.

Vermont has 255 political units. (The famous "251 Club" excludes the three gores and single grant.) This includes 237 incorporated towns ("organized towns"). There are also five unorganized towns (Averill, Ferdinand, Lewis, Glastenbury, and Somerset). Finally, there are nine cities in Vermont, three gores, and one grant. It is also important to note that a town is not a village is not a city--each is a different political entity. Winooski is a city which was carved out of the towns of Essex and Colchester in 1921. Essex Junction is a village within the town of Essex. Similarly and by way of example, Rutland is a city within the town of Rutland; White River Junction is a village within the town of Hartford. The names of Vermont's counties and shire towns, as the following chart suggests, also offer some interesting possibilities for study.

County	County Seat	Notes
Addison	Middlebury	The county was named after the town of Addison.
Bennington	Bennington Manchester	The town of Bennington was Vermont's first town.
Caledonia	St. Johnsbury	There is no Caledonia town, however, the present-day town of Waterford once sought that place-name.
Chittenden	Burlington	The town of Chittenden is located in Rutland County.
Essex	Guildhall	The town of Essex is located in Chittenden County.
Franklin	St. Albans	The town of Franklin was originally named Huntsburgh; the change was made ostensibly to gain the county seat for that town.

County	County Seat	Notes
Grand Isle	North Hero	The town of Grand Isle was incorporated out of the town of Two Heroes (now North and South Hero).
Lamoille	Hyde Park	There is no town called Lamoille.
Orange	Chelsea	The town of Orange was named after the county.
Orleans	Newport	The town of Coventry was known as Orleans from 1841 to 1843, ostensibly to gain the county seat for that town. The village of Orleans is located in the town of Barton.
Rutland	Rutland	The town of Rutland provided the name for the county originally proposed as Washington.
Washington	Montpelier	The town of Washington is located in Orange County, not the county originally known as Jefferson.
Windham	Newfane	The town of Windham was named after the county.
Windsor	Woodstock	The town of Windsor was the namesake for the county.

Generally, the boundaries of Vermont were established with consideration for the unique physical geography of the state. Counties were established east and west of the crestline of the Green Mountains. Washington County (originally Jefferson) occupies most of the upper Winooski River Valley as is the case with Lamoille County and the Lamoille River Valley. Orleans County was carved out of the Y in the two northern branches of the Green Mountains. Many towns were created with consideration for the primarily north-south orientation in Vermont's physical geography. Note the large number of towns which, originally one political unit, were later divided east and west often as a result of socio-political dichotomies related to the physical geography of the town. They include, for example, Windsor and West Windsor (divided by Mt. Ascutney), Fairlee and West Fairlee, Fair Haven and West Haven, Londonderry and Windham, Andover and Weston, Rutland and West Rutland.

Other towns simply evolved or were created by the legislature out of existing town units. Richmond, for example, was created by the Vermont General Assembly out of surrounding towns because its location along the Winooski River and between the surrounding hills seemed suitable. The town of Middletown evolved as the result of settlement patterns. (Middletown Springs was the commendatory place-name change made in 1884 to help establish the tourist trade around the mineral springs in the town at the end of the nineteenth century.) Again, note Hemenway as she describes the evolution of Middletown:

> It is evident the settlement was rapid, for in the fall of 1784, the people petitioned the Legislature, then in session in Rutland, for a new town--and we can now very readily see that the settlers upon those parts of the towns of Poultney, Ira, Tinmouth, and Wells, now included in the limits of Middletown, would naturally become a community by themselves, and unite their interests and feelings in spite of town lines. Nature formed the territory for a town, and as the settlers increased in numbers, they became aware of it and petitioned as has been seen, the Legislature for the same.[4]

Historical geography is really, then, the study of space and time. The events that changed the map of the state are still at work today changing the towns, counties, and especially the regions of the state as we have known them.

For teachers who want to integrate geography into their teaching but who are uncertain about how to begin, M. Long's Handbook for Geography Teachers is an invaluable resource. Her chapter on "The Teaching of Geography" provides an excellent introduction to the subject for any teacher interested in, but unfamiliar with, geography curricula.

Additional resources for the Vermont geography teacher, some of which have already been noted, are listed below.

NOTES

1. Esther Swift, Vermont Place-Names: Footprints of History (Brattleboro, Vt.: Stephen Greene Press, 1977), 45-46.

2. Hemenway, Abby M., ed., The Vermont Historical Gazetteer, 5 vols. and index (various locations and printers, 1867-91), 3:208.

3. Hemenway, 1:54.

4. Hemenway, 3:154.

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THE VERMONT ENVIRONMENT: LANDSCAPES AND PEOPLE

JEAN RICHARDSON FLACK

When I was asked to participate in this conference to present a workshop on the Vermont environment and to lead a field trip through Centennial Woods, I was delighted to accept. Not only am I enthusiastically involved in such teaching, but additionally it is material that I know has been favorably received by teachers and students in the past. The wording of the invitation, however, troubled me. It asked not only that I address the question, "what should be taught and why," but also that I focus on "recent work in my discipline." Dealing with what should be taught and why seemed simple enough, but the idea of discussing recent developments in my discipline filled me with some horror. To explain briefly: my doctoral degree is in geography with a strong background in the biological and earth sciences, but my professional position lies in environmental studies. Moreover, I have combined my geographical training, science training, and environmental interest with a study of planning and of law.

This places me in the rather uncomfortable position of being a member of three disciplines: geography, environmental studies, and law. In considering recent advances in my disciplines, I had to do a lot of soul-searching to relate to you concisely the complexity of the ideas and materials which make up the foundations of this workshop and field trip. I asked myself what individuals do in each of my disciplines. I came up with a concise, albeit somewhat flippant, summary which nonetheless contains a strong element of truth: Geographers collect information and data, while lawyers seek to establish legal frameworks sometimes using scholarly data but often ignoring them, and environmentalists actively work to do something practical with the information and legal framework!

As these rather inflammatory introductory comments suggest, it is difficult to describe advances in my disciplines. To begin with, neither geography nor environmental studies are "disciplines" in the commonly used sense of the word. Both of these areas of study tend to synthesize and analyze data already collected by specialists in a diverse range of fields rather than produce the information by themselves. Much of the geographical work that is published demonstrates the fragmented nature of the discipline, and the vast amount of collected material is poorly synthesized and poorly communicated to the public and to teachers.

Environmental studies is similarly not a discipline; it covers a wide range of topics and involves an analysis of a vast range of materials. While the geographer may be viewed as someone who "merely" collects information, the environmentalist is frequently viewed as an hysterical prophet

of gloom or doom who has few positive things to add to our knowledge of the world. Environmentalists, however, produce a large number of issue-oriented papers and reports and a great deal of action. Recent trends in environmental studies include many detailed environmental impact assessment reports where biological and social science data of an area are analyzed in response to requests for approval of proposed developments. Quantitative data are evaluated together with those qualitative aspects such as aesthetics or culture which are so difficult to quantify. Part of the action-oriented approach of the environmentalist includes the desire to educate the public both to interpret the environmental landscape and to know what questions to ask of themselves, their environment, and the policy makers.

The field of law, particularly environmental law, is a fast-growing area of study. The legal profession provides us with a great deal of scholarly writing based on historical precedent and looking towards the future. The legal profession gives us a solid framework, based on English common law, within which we can apply our geographical and environmental knowledge. Unfortunately, a plethora of jargon and terminology which amount virtually to foreign languages troubles communication with and among lawyers, geographers, environmentalists, and the public. Furthermore, the majority of lawyers have no background in science or geography and thus must call on environmentalists and geographers as specialists in generalization.

This eloquent plea for greater environmental sensitivity from Supreme Court Justice William O. Douglas suggests that part of what should be taught is a stronger environmental ethic.

> The river as plaintiff speaks for the ecological unit of life that is part of it. Those people who have a meaningful relation to that body of water--whether it be a fisherman, a canoeist, a zoologist, or a logger--must be able to speak for the values which the river represents and which are threatened with destruction. . . .[1]

My discussion will concentrate on geography as a discipline since the discussion of Vermont landscapes is essentially a traditional geographical perspective.

Geography today is a highly specialized field of study. Both in Europe and in the United States specialization has become fragmentation. Geographers, rather than analyzing and synthesizing the data collected by other people and applying them either to an issue or to a region have attempted to become specialists themselves and have frequently lost the unifying perspective which is the core of geography. For example, there are geographers masquerading as climatologists, geomorphologists, or experts in agriculture. The research that comes out of these highly technical subspecialties within geography is often communicated, if one

can call it communication, in mathematical formulae or cumbersome jargon.

These comments represent a serious trend in the discipline over the last ten years. Communication in geography has deteriorated over the last two decades, not merely in conveying the knowledge and theories of geographers to the general public and schools but also among geographers themselves. Subgroup specialists within geography can hardly converse with each other and many have little desire to do so. Many geographers anxiously argue that they have a perspective and a set of concepts that are unique in their ability to interpret the earth spatially and that they do this in their own subspecialty. Nonetheless, a plethora of not particularly informative or useful articles continues to flood the journals. Geography, of course, is not the only field of which this may be said, but that does not make the task of sifting out the useful material from the bulk any easier.

Geography does not have a good name in the United States. It was and is much more of a European subject, taught in schools and at the undergraduate level at universities. Most students in Europe are taught geography every year from the first grade through to the end of high school. Therefore, those students going on to the undergraduate level are generally well prepared and able to advance to a high level before they receive their bachelor's degrees. By contrast, most states within the U.S. continue to downplay the importance of geography, whether called world geography or social studies, to the extent that many high school students receive little or no training in this subject. Not many elementary schools teach it in depth, and students going on to universities are poorly prepared to undertake a bachelor's degree in geography. This logically leads to teachers being inadequately prepared to go back into the classrooms, and a rather vicious cycle is perpetuated.

As a result of this system, many students in the United States, and in the public arena as a whole, are poorly educated in world geography or local geography in fact, theory, or concept. There is little understanding of where places are or what might be the significant relationship between one place and another. The ability to integrate a complex range of geographical or environmental information and apply it to an understanding of Russian-American relations is rarely present in our schools or universities. This in turn has led to an increased isolation on the part of the United States over the last decade. A somewhat similar parochial trend can also be seen in geography as it is taught and published in Europe. Considering the fragile political, environmental, social, and economic situations that exist in many countries around the world, this is a frightening prospect. Environmental studies has to a large extent replaced geography as a perspective for looking at local or global issues.

Bearing in mind these admonitions, let me now expand upon what geography really is and how it should be taught and finally apply these concepts to looking at the Vermont landscape.

What is a geographer? This question was asked by the little prince in Saint-Exupéry's mythical story in which the following dialogue takes place:

> "A geographer is a scholar who knows the location of all the seas, rivers, mountains, and deserts."
>
> "That is very interesting," said the little prince. "Here at last is a man who has a real profession!" And he cast a look around him at the planet of the geographer. It was the most magnificent and stately planet that he had ever seen.
>
> "Your planet is very beautiful," he said. "Has it any oceans?"
>
> "I couldn't tell you," said the geographer.
>
> "And towns, and rivers, and deserts?"
>
> "I couldn't tell you that, either."
>
> "But you are a geographer!"
>
> "Exactly," the geographer said, "but I am not an explorer. I haven't a single explorer on my planet. It is not the geographer who goes out to count the towns, the rivers, the mountains, the seas, the oceans, and the deserts. The geographer is much too important to go loafing about. He does not leave his desk. But he receives the explorers in his study. He asks them questions, and he notes down what they recall of their travels. And if the recollections of any one among them seem interesting to him, the geographer orders an inquiry into that explorer's moral character."
>
> "Why is that?"
>
> "Because an explorer who told lies would bring disaster on the book of the geographer. So would an explorer who drank too much."
>
> "Why is that?" asked the little prince.
>
> "Because intoxicated men see double. Then the geographer would note down two mountains in a place where there was only one."[2]

So geographers collect specific facts. They provide the necessary factual underpinnings from which concepts can be developed. The systematic study of geography includes the ability to understand facts and concepts in the following general fields: geology, geomorphology, climatology, soils, botany, zoology, agriculture, economics, history, settlement and demography, politics.

It is important to notice that I said that teachers and students of this subject must have some capacity to work with this information, either factually or conceptually, rather than to feel that they should be experts in any, let alone all, of the specific fields. However, I must stress that it is absolutely vital that a basic knowledge of what you know and what you don't know within each of those systematic fields be intelligently understood by the scholar, the teacher, and the student. Without that

firm systematic base, it is impossible to interrelate the complexities of those many different fields and disciplines into understanding a region or solving environmental problems.

It is absolutely vital in examining each of these systematic aspects and communicating them to students that the subject matter is built in a logical sequence and that students learn to recognize what they don't know, to place the whole in context, and to know where to go and find the information necessary to complete the picture.

I stress that geography is primarily a teaching subject, and until it is better taught and better understood, the vital role of geographers in planning will be delayed. Much of this burden rests on the shoulders of the university teachers of geography and their working relationships with primary and secondary school education. Many of the points I have made can be well illustrated by turning to the general concept of the region and then by examining the specific region we know as Vermont.

The concept of a region is not new to any of us; indeed, we use the term almost without realizing it in our everyday conversation. Modern concepts of the region are often complicated constructions that require mathematical development, but in effect everyone has some idea of what the word region means. A region can be of any size, and the precise limits of the boundary of the region are frequently vague and transitional and do not necessarily detract from an understanding of the region as a whole. The study of each and every region, whether it is the size of a single county or an entire nation, must always include some aspects of every single systematic topic outlined above. Happily, it is frequently easier to present this information from the ground up, differentiating between physical and human aspects to develop an understanding of the region. Each region has a complex set of factors which give the region its unique characteristic. Many criteria must be considered for each area and often the apparently minor elements such as culture are key factors in understanding a region. One can also visualize a region as an entire system, that system interacting with surrounding regions and indeed functioning within the national and international contexts. Comparative and contrasting regions or subregions give an absolutely vital framework for study and most particularly when teaching.

If I say to you that the Midwest of the United States is a region or New England is a region or that Western Europe is a region, you have no difficulty in understanding that concept at a gross level. Similarly, it is easier to comprehend that Vermont may be considered a subregion within New England by nature of the population's attitudes towards the state and because of the political boundary that encompasses the state. A similar administrative division such as a county or town within the state of Vermont can also be readily seen as a region. Perhaps at a more complex level one can take out a whole river basin or a whole lake basin such as Lake Champlain and state that this, too, is a physical or biological region although in non-administrative situations the boundary is often hard

to determine.

Using the concept of the region and the regional approach to studying in planning, whether land-use or environmental, is one of the most effective ways of teaching the concept of the region. You can do this by analyzing the evolution of a cultural landscape to explain the environment of a region, like Vermont today.

Using readings, lecture materials, slides, and field study, one should be able to demonstrate what the original physical landscape of the region was and to describe the evolution of this landscape into a cultural landscape through the interaction of human population groups with the environment over a period of time. This requires the teacher and student to integrate such widely divergent factors as climate change with vegetation and the settlement history of the state of Vermont. Here again it is important to acknowledge that, while you are not an expert in any one of the systematic fields such as climate or demography, you nonetheless know where to go to find information to fit into the jigsaw puzzle of landscape interpretation and evaluation. Proficiently done at a high level, this process leads to understanding the concepts of regional planning and environmental impact assessment.

Since geographers and environmentalists must by necessity be experts in generalization, it is often useful to evoke national or international comparisons in order to demonstrate the way in which many elements diffuse into a region as the cultural landscape evolves. An excellent example of cultural diffusion, which provides a point of discussion in analyzing historical changes in a landscape, is the following from Ralph Linton's Study of Man:

> Our solid American citizen awakens in a bed built on a pattern that originated in the Near East but that was modified in Northern Europe before it was transmitted to America. He throws back covers made from cotton, domesticated in India, or linen, domesticated in the Near East, or silk, the use of which was discovered in China. All of these materials have been spun and woven by processes invented in the Near East. He slips into his moccasins, invented by the Indians of the Eastern woodlands, and goes to the bathroom, whose fixtures are a mixture of European and American inventions, both of recent date. He takes off his pajamas, a garment invented in India, and washes with soap, invented by the ancient Gauls. He then shaves--a masochistic rite that seems to have been derived from either Sumer or ancient Egypt.
>
> On his way to breakfast, he stops to buy a paper, paying for it with coins, an ancient Lydian invention. At the restaurant, a whole new series of borrowed inventions confronts him. His plate is made of a form of pottery invented in China. His knife is of steel, an

> alloy first made in southern India; his fork, a medieval Italian invention; and his spoon, a derivative of a Roman original.
>
> When our friend has finished eating . . . he reads the news of the day, imprinted in characters invented by the ancient Semites upon a material invented in China by a process invented in Germany. As he absorbs the accounts of foreign troubles, he will, if he is a good, conservative citizen, thank a Hebrew deity in an Indo-European language that he is 100 percent American.[3]

Regional analysis and interpretation of landscapes are some of the most important elements that should be taught in geography, social studies, or environmental studies. While some of this can be descriptive, students can understand the perspective gained from careful synthesis and analysis through effective teaching. This communication demands a minimum of jargon and language simple enough to be comprehended by a wide range of students at school or university level.

Cultural biases and attitudes towards the environment also color our perceptions. Take, for example, the following descriptions of an environment:

> It is an appealing vision at first glance: small communities and largely self-sufficient family farms nestled in green valleys. The reasonable energy needs of the occupants are met by solar collectors, windmills, and nearby woodlots. There is a minimum of concrete, cows dot the meadows, democracy thrives, and the kids have rosy cheeks. Thomas Jefferson extolled this yeoman paradise nearly two centuries ago. At least since the Country Life Movement of Theodore Roosevelt's America, this vision has constituted the mainstay of post-industrial utopianism.
>
> Many who are genuinely concerned about the future of man-environment relations continue to affirm this decentralized, "soft" technology alternative. They want to stop the spiral of dependence upon increasingly complex and centralized technology and deliberately retreat from traditional definitions of progress. Much of the impetus for this course stems from a concern for protecting the environment and an assumption that centralized, sophisticated "hard" technology is destructive to important environmental values.[4]

It is our role as teachers to interpret such statements and apply them, for example, to our understanding of the Vermont environment and Vermont landscape. We must communicate with students so that they, too, can learn to add their perspective to an understanding of the landscape.

Students should be able to take these tools of analysis and apply them to any part of the world as well as using these tools within the state of Vermont.

A great deal of this paper is about communication. It suggests how professionals can open the eyes of people so that when they look out of the window they understand the whole of what they see and they know what questions to ask of that environment and they know whom to ask. As teachers of this subject matter you can be leaders and make changes, because this is a key subject area in our modern educational system.

NOTES

1. Douglas, Justice, Sierra Club vs. Morton, 405 U.S. 727 (1972).

2. Antoine de Saint-Exupéry, The Little Prince (New York: Harcourt, Brace and World, 1943), 52-53.

3. Ralph Linton, The Study of Man (New York: Prentice Hall, 1936), 326-27.

4. Roderick Nash, "Problems in Paradise," Environment 21 (July/August 1979):25.

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LIVING SPACES AND MOVING PLACES: HOUSING AND TRANSPORTATION IN THE VERMONT ENVIRONMENT

WAYNE RAMEY AND DAVE DAVIDSON

All too often our students sense that they exist in an historical and regional vacuum. Part of our job as teachers should be to help students see the connections between themselves, their physical world, and their cultural heritage. In what spaces do they live and work? How do they move about in their world? How and why have these structures developed over time to accommodate people's needs within the dictates and limitations of their environment? Our goal in this curriculum is to use visible and important aspects of the students' world to aid them in making these connections.

This project is intended to make students more aware of their environment with both the difficulties and promises it presented and continues to present in the shaping of Vermont's housing and transportation patterns. Architecture and transportation represent a tangible part of our students' lives and are excellent jumping-off points for more abstract concepts like culture and technology.

The objectives and methods presented in this unit can easily be applied to other aspects of current Vermont culture, such as occupational choice and leisure time.

Objectives

1. Through participation in the activities of this unit, students will have to apply the following social studies skills: observation, drawing inferences from a variety of sources, using data to support hypotheses, expressing ideas clearly, both orally and in writing, and through the use of small group work, being able to share ideas and experiences with one another.

2. Students will acquire a deeper understanding of their environment, a greater appreciation for local architecture and the evolution of transportation patterns, and a greater senstivity to the impact of the Vermont landscape on their daily lives.

3. Students will be able to explain several of the functions of our homes and modes of transportation.

4. Students will be able to use examples to demonstrate the impact of such environmental factors as local materials, climate, technological skills, cultural heritage, and economics on the form and type of domestic architecture and modes of transportation we have in Vermont.

5. Students will be able to identify by name the various types of homes found in Vermont, the distinctive characteristics of each, their relative costs, and the functional pros and cons of each.

6. Students will be able to explain some of the ways in which our domestic architecture and transportation systems not only reflect but also shape our culture.

7. After examining the specific geographical features of their own environment, the student will be able to
   a) identify the features that have had an influence on their homes
   b) explain how the form of their homes meets these environmental concerns
   c) determine the success of their homes in dealing with these factors
   d) suggest improvements that might be made in the design of their homes to better adapt them to the environment.

8. Students will be able to trace the historical evolution of the Vermont home and local modes of transportation, identify the causes of change, and predict future modifications.

9. Students will, after being exposed to technological advances in home design, explain what they feel would be the "ideal Vermont home" (and how much it would cost).

10. Students will be able to explain some of the concepts about the relationship between environment, housing, and transportation--not only within Vermont but also cross-culturally.

11. Given photographs or slides of early types of housing around the world and in Vermont, students will be able to draw conclusions on the effect of their environment on the development of housing.

12. Given photographs and slides of different, early modes of transportation, students will decide which would be more adaptable to Vermont's environment.

13. Given a slide presentation on the history of transportation in Vermont, students will be able to draw hypotheses about the effects of the development of transportation on the settlement patterns and housing styles in Vermont. (See bibliography for slide kits available from the Vermont Historical Society and the University of Vermont Media Center on housing and transportation.)

14. Students should be able to understand how the development patterns of roads and transportation systems contributed to the growth of cities and towns in Vermont.

Activities

1. Begin the unit by brainstorming with students the purposes for transportation and housing. Have the students collect (or have ready for the students) pictures or slides of transportation and housing types throughout the world. Students will formulate hypotheses about the impact of the environment on transportation and housing. This activity should generate a list of hypotheses from which the students will work throughout this unit. (Teachers and students may refer to the books and slide kits included in the bibliography of this project. Other sources for pictures of housing and transportation throughout the world are standard social studies texts on many grade levels, encyclopedias, and books about specific countries.)

2. In small groups students will list or describe their own personal methods of transportation and housing. They will draw at least three conclusions on the effect of their environment on transportation needs and housing styles. Follow-up class discussion will center on creating a picture of their environment and the limits and possibilities that the environment poses for Vermont housing and transportation. Discussion could also focus on the types of transportation and housing in Vermont and the pros and cons of each. (This may take more than one period.)

3. Students will be given a series of pictures of housing and transportation types. Using their own reasoning skills, previous class discussions and activities, and readings, the students will decide the chronological usage of each in Vermont. These projects will be evaluated on the basis of their rationale, quality, and supporting evidence.

4. Students will be given an outline map of Vermont and asked to locate as many of the geographical features as they know. Then using an overhead projector and the same outline map, the class will give their responses to the teacher who will record them on the transparency. Students will, from the information gathered, form hypotheses regarding the optimum transportation routes and probable settlement patterns in Vermont.

   Students will then be shown a slide presentation on the history of transportation in Vermont after which they will critically evaluate their hypotheses and make appropriate changes. (See bibliography for slide kits.) Follow-up discussion should focus on the impact of the influx of new ideas, materials, and technology brought about by improved transportation modes on the following: economics, agriculture, population increase and distribution, changing housing styles, and historical development. (This may take more than one period.)

5. After a discussion of the recent impact of specific events and developments on housing and transportation in Vermont, such as solar homes and nuclear alternatives, students will be given a series of "What if?" questions and will in small groups prepare presentations on the impact of their responses regarding the future. Sample question: If the escalation of fighting in the Persian Gulf creates a shortage of available oil products, would this situation affect future energy needs regarding housing and transportation?

6. Based on the previous activities, students will in a summary exercise draw conclusions about the effects the environment has on the development of housing and transportation. They will also draw conclusions about the role transportation has played in the development of Vermont housing.

Evaluation

1. Students will submit for teacher evaluation their group projects on the correct chronology asked for in activity 3.

2. As indicated in activity 5, students will submit an essay on one of a variety of "What if ..." questions about the future.

3. Students will submit a summary essay which will give them an opportunity to tie together the major objectives of the unit. See activity 6 for more details.

4. Most of the unit objectives could also be evaluated through the use of an objective and essay test.

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"Vermont Architecture" (slide show). Examines the history of Vermont through architecture and other related topics. Vermont Historical Society.

"Vermont History and Transportation" (slide kit). Details Vermont's modes of transportation from 1609 to the present. Vermont Historical Society.

"Vermont History Series" (3 slide kits, 1700-1850, 1850-1910, 1941-1977). All include sections on the development of transportation. Vermont Historical Society and University of Vermont Media Center.

"Thirty-Six Miles of Trouble" (videotape). Takes a humorous look at one Vermont railroad line. Vermont Historical Society.

NATURE'S GREAT POTENTIAL: THE FOREST

SR. AGATHA DESLAURIERS D.C.S.H.J.

"A generation from now the children who have . . . come to appreciate the warmth of a woodstove or fireplace may perceive the woods in a somewhat different way; less as a free good and more as a renewable resource." These words from Robert Brush, a landscape architect of the U.S. Forest Service, suggest that forest conditions and usage change over time. The search for renewable sources of energy also changes attitudes about forest resources.

Our students must understand and become aware that factors like the increasing demand for paper products, construction materials, and firewood create environmental problems that must be solved. Learning that these problems can be solved is an important lesson that students might well apply in their own lives.

The purpose of this unit is to develop the appreciation of our Vermont woodlands, with emphasis on creating experiences by means of field trips, nature study, map making, and research on the following topics:

Types of Trees
Maple Sugaring
Wood Industry
Conservation and Reforestation
Employment in Forest Industries
Recreation
Wildlife

The students will learn to conduct individual research projects by studying different trees and other forest flora and fauna. They will report their findings to the class.

Facts on Forestry

Vermont's forests have always provided its inhabitants with firewood, game, and building materials. Does it still have the potential to serve mankind?

Ted Walker of the Forest Service Resource reports that the Green Mountain State is 80 percent forested. That amounts to 4.7 million acres valued at $910 million. In 1980, 95 million cubic feet of harvested forest were utilized by 263 sawmills and 183 mills and shops. This provided employment for 1,920 workers, and 8,140 more worked in the wood industry. In Vermont manufacturing, the wood-using industry ranks second in employment and third in total wages.

New issues trouble the 1980s: controlling overcutting in some regions, harmonizing conflicting forest uses, reconciling the maintenance of

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industry with an evolving timber supply, plus resolving the problem of acid rain. In addition to the future of wood harvests, the improvement of Vermont's landscape depends on numerous decisions made daily by the lumber industries, land owners, wood users and local and state governments. To understand these factors requires a heightened ecological consciousness from everyone. The guarantee of good forests demands an attitude of respect.

Objectives and Activities

1. After reading, discussing, and researching Vermont forests and trees, the students will:
   - write about how early pioneers used wood to build shelters and draw pictures of the houses to compare them with their own.
   - identify jobs related to the forest industry.
   - make a resource map of Vermont showing the chief areas of forest and wood industries.
   - visit a local furniture factory and report on the process of furniture making.
   - list words correlating with the forest industry and make a class dictionary.
2. After reading about maple sugaring and visiting a sugarhouse, the students will:
   - draw a mural of the maple syrup operations.
   - experience with the class boiling sap into maple syrup.
   - write a poem about the atmosphere of a sugarhouse and share it with the class.
   - collect maple leaves in the fall, cover with contact paper, and catalog them in a class book identifying leaves from Vermont trees.
   - make pictures of the sugarhouse's tools and equipment.
3. After reading about conservation, reforestation, and attending a presentation by a local speaker on forestry the students will:
   - write a report on conditions of our forests today and what can be done to provide for more wood output.
   - make posters illustrating "helping trees" versus "hindering trees."
   - make slogans on conservation, reforestation, and changes taking place.
   - enjoy a nature walk in a forest.
4. The students will research wildlife found in Vermont forests today and those that have become extinct. They will make individual booklets to follow up their research.
   - collect leaves and bark, identifying them.
   - write a report on "What Will Happen If We Run Out of Wood?"
   - discuss how we can produce more wood for energy, recording their ideas on a class chart.

Bibliography

Films:

"Chester Grimes." H-A, color, 30 minutes.

This is the story of an old logger in the Northeast Kingdom who uses old ways of cutting and hauling logs. He is determined not to change his methods. (Available for $5.00 from the Vermont Historical Society, Pavilion Building, Montpelier, VT 05602; 828-2291.)

"It's a Love of the Land." 1976, J-A, color, 29 minutes.

This film documents the history of forestry and agriculture in Vermont from early eighteenth-century settlers to the present. (Available for $5.00 from the University of Vermont Media Center, Pomeroy Building, Burlington, VT 05405; 656-2971.)

Publications:

Bolar, Max D. "Forestry, Humanity and Wise Use." American Forests (May 1981):40-41, 60-61.

Land project management through the Ross Foundation.

Brown, Jane Clark et al. The Second Vermont Fun Book. South Burlington, Vt., 1971.

Grade school information and activities on Vermont.

Brush, Robert O. "Forest Esthetics as the Owners See It." American Forests (May 1981):15-19.

Types of woodlands that are found attractive.

Carpenter, Allen. The New Enchantment of America, Vermont. Chicago: Children's Press, 1979.

Informational facts on Vermont.

Clauson, Marian. Forests for Whom and for What? Baltimore: The Johns Hopkins University Press, 1975.

Criteria by which forests should be determined.

Greater Newport Chamber of Commerce and Greater Jay Chamber of Commerce. Jay-Memphremagog "The Crown of the Kingdom" Vermont, U.S.A. Southborough, Mass.: Yankee Colour Corp., 1974.

Interests found in the Northeast Kingdom.

Publications (cont.):

Hard, Walter, Jr. Vermont Forests, Forestry Issue. Montpelier, Vt.: Department of Forests and Parks (Autumn 1962):3-20.

Information concerning forests in Vermont.

Irland, Lloyd C. Wildlands and Woodlots, The Story of New England's Forests. Hanover, N.H.: University Press of New England, 1982.

This book examines a variety of issues in New England's woods.

Jennison, Peter S. The 1976-77 Official Vermont Bicentennial Guide. Taftsville, Vt.: The Countryman Press, 1975.

Location of forests in Vermont with their descriptions.

Kjellerup, Hope R. Vermont Our Own State. Barre, Vt.: The Granite City Press, 1964.

Historical development of forestry in Vermont.

Merrill, Perry H. Vermont under Four Flags. Barre, Vt.: Northfield Studio Press, 1975.

Detailed events that took place in Vermont.

O'Neil, Mary J. Growing Up in Vermont. Rutland, Vt.: Charles E. Tuttle Company, 1960.

Stories of various topics and information for children in Vermont.

State Department (Tourists and Recreation) guides and brochures.

Locations and short write-ups of sites in Vermont.

Thompson, Zadock. Natural History of Vermont. Rutland, Vt.: Charles E. Tuttle Company.

Excellent book on history, trees, wildlife found in Vermont.

U.S. Department of Agriculture. The Story of Green Mountains National Forest in Vermont. Philadelphia, Pa.: Goodway Printing Co., 1962.

Information on forest industries.

U.S. Department of Agriculture. "Forest Services Resource Bulletin." N.E. 46 (August 1982):1-3.

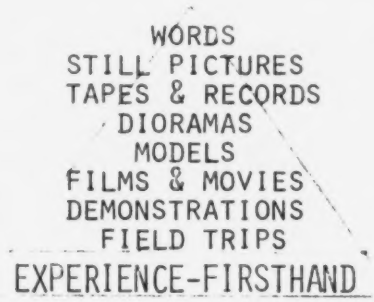
Highlights of forest facts in Vermont.

A CHOICE TO MAKE - VERMONT CAREERS

KATHERINE LOVERING AND JOANNE SPIDELL

The choice of a career is central to every person's life. Young Vermonters have many career choices, some of which are specific to our state. Exposing students to a number of careers can help them become more aware of the values of our work-oriented society and aid them in making realistic and attainable career choices. Educating for an awareness of career alternatives can thus be an integral part of the existing courses of study presently taught in schools.

The following materials offer background information and activities for two career fields, skiing and maple sugaring, both of which provide a variety of opportunities. The format of Edgar Dale's Audio-Visual Cone of Experience is used to facilitate this study and can be adapted to other career possibilities.



The representation of Dale's Cone of Experience outlines what teachers know to be true of learning: The most successful way to assure that children digest the knowledge we give them is to provide firsthand experiences. The cone's emphasis is at the base, suggesting that firsthand experiences, which can often be obtained through field trips, should be the teacher's primary aim. If that is not possible, then the next most effective approach would be a demonstration or, as one climbs the cone, films and slide shows, models, etc. The activities presented for a study of skiing and maple sugaring will follow Dale's sequence for experiences.

SKIING
ON THE WINGS OF WINTER

People of many countries enjoy the thrill of skimming over the snow on skis.

How was skiing developed? It began as a method of transportation by people who lived in regions with heavy snowfall. Skis later came into use for military purposes. Skiing as a sport probably began in Norway in the early 1800s. Norwegian immigrants brought it to the United States in the mid-1800s. The first winter Olympic Games took place in France in 1924. Eight years later they were held at Lake Placid, New York. Skiing highlighted both events.

Vermont led the way in the development of the ski industry in the United States. The first ski tow, constructed in 1934, was operated in Woodstock on the Clinton Gilbert farm approximately three miles from the village. The first chair lift was used on Mount Mansfield in Stowe, Vermont, in 1940.

Vermont continues to be a leader in the ski industry today. Major areas such as Mount Snow in West Dover, Killington in Sherburne, Mount Mansfield in Jeffersonville, and Big Bromley in Peru offer some of the best facilities in the United States, including the latest lift and snow-making equipment and numerous slopes. Thousands of skiers are attracted to these and smaller areas throughout the state.

The following activities and resources can be adapted to many grade levels. They are listed in the order of learning effectiveness as illustrated in Dale's Cone of Experience.

Field Trips

- Arrange a skiing day at a local ski resort. Include a tour of the facility so that students can observe and note the various jobs available.

- Both cross-country and downhill skiing can be explored.

Demonstrations

- Invite an older student or a ski instructor into the classroom to give a demonstration on as many aspects of skiing as possible. Some may include:
  - -ski equipment
  - -safety measures
  - -ski techniques
  - -ski styles

- Prepare a questionnaire to determine which ski areas students, families, and friends have visited. Chart the results on a Vermont map.

Films

The following films on skiing are available. Refer to the attached bibliography for information on ordering and a description of each film.

"Cross Country"
"First Ski Tow in the U.S.A."
"Legends of American Skiing"
"The Mountain Does It for Me"
"Ski Fever"
"Ski the Outer Limits"
"Ski Whiz"

Models

- Ask the ski school manager at the nearest ski resort if you can borrow a model that illustrates a cross-section view of a ski boot, ski, and other equipment. If this is not possible, check a local sports shop for any models they may have.

- Have children build their own models of skiers and ski equipment using modeling clay. Models can depict various techniques in skiing: snowplow/wedge, stem christy, slalom, falling and getting up.

- Acrylic paints can then be used to make the models more lifelike, by adding hair color, parka, hat, gloves.

Dioramas

- Using cardboard boxes of any size, have children create a scenic representation (like a theatrical stage) in which sculptured figures and lifelike details are displayed in miniature and blend in with a realistically painted background. Students could use clay models of skiers made earlier as the sculptured figures in their dioramas.

Tapes and Records

- Have students create a tape recording of skiing-related sounds and try it out on one another for identification, or make the tape yourself and have students try to identify the sounds: the ski boot locking into the binding, the crunch of snow under ski boots, a parka being zipped up, velcro being separated on skiwear. Your imagination and the sky are the limits.

Still Pictures

- Use pictures of skiing for story starters.

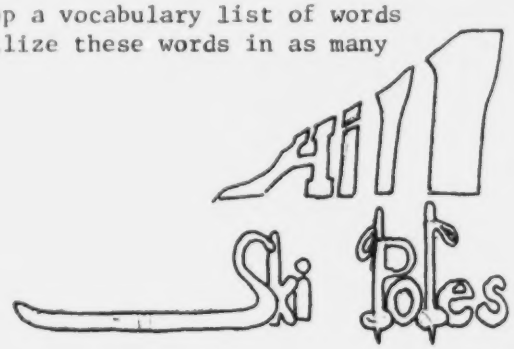
- Pose thought-provoking questions about interesting and unusual ski pictures.

- Assign ski themes to groups of students for collage development; some themes might include:
  - ski equipment
  - skiwear
  - ski environments
  - ski advertisements

- Actual photographs of themselves skiing mounted and framed for display.

Words

- Skiing terminology can become quite technical, but it is important to the skier and the sport.
  - together with your class develop a vocabulary list of words appropriate to your level. Utilize these words in as many ways as possible.
  - word finds
  - crossword puzzles
  - word scrambles
  - illustrated ski dictionary
  - design a ski word ... i.e.



Be sure to display as many of the finished projects as possible. Students should take pride in their work. Displaying their work lets them know you're proud of what they've done. Have fun!

Bibliography

Films*

"Cross Country." Richard Searls, 1973. (Vermont Department of Libraries) IJHA, 28 minutes.

This film projects the joys of the physical benefits of cross-country skiing. It was shot in Vermont at Mount Snow, Putney, and Peacham and features John Caldwell and William Lederer.

"First Ski Tow in the U.S.A." $2.00, JHA, b/w, 4 minutes.

This film shows early scenes of Woodstock's innovative rope tow.

Available from the Vermont Historical Society, 109 State Street, Montpelier, VT 05602; Telephone: 828-2291.

"Legends of American Skiing." Keystone Productions, 1982. (Vermont Department of Libraries) JHA, 78 minutes.

This film's archival, still, and motion-picture photography is intercut with on-camera interviews with many of the pioneers of both the sport of skiing and the resort business it spawned. The content of the film is appropriate for primary children as well as older grades; younger audiences may need to view it in sections.

"The Mountain Does It for Me." 1978. $11.75. (Vermont Department of Libraries) J-A, 12 minutes.

This film was made by the Children's Hospital of Denver. It explains and demonstrates the complications and joys of teaching special children how to ski.

"Ski Fever." BFA, 1971. (Vermont Department of Libraries) IJHA, 9 minutes.

This film is for both the ski enthusiast and the non-skier. It illustrates skiing as a thrilling and fun as well as graceful sport.

"Ski the Outer Limits." Pyramid, 1968. (Vermont Department of Libraries) IJHA, 25 minutes.

This film demonstrates that style, control, and balance are required of fine skiers to push themselves toward the outer limits of their abilities.

*The above films, unless otherwise noted, can be obtained from: Vermont Department of Libraries, Audio-Visual Services Unit, R.F.D. #4, Montpelier, VT 05602; Telephone: 828-3271.

"Ski Whiz." Pyramid. (Vermont Department of Libraries) IJHA, 9 minutes.

This film treats a variety of winter sports humorously. A skier seems to be able to do anything a skater can do and more. Accompanied by music; without narration.

Publications

Beattie, Bob. My Ten Secrets of Skiing. New York: Viking Press, 1968.

This book is a clearly written and illustrated presentation of ten basic skiing techniques.

Hersh, Burton. The Ski People. New York: McGraw-Hill, 1968.

This is a novel of violence, high adventure, and suspense set in upcountry Vermont. This is recommended for older readers and should be previewed by the teacher first. (Available in the Special Collections Department, Bailey/Howe Library, University of Vermont.)

Hollaus, Otto Robert. Make Yourself Fit to Ski; Conditioning Exercises for Skiers. New York: William Morrow and Co., 1942.

This short, illustrated book explains simple exercises students can do to help condition themselves for skiing.

Killy, Jean-Claude. Situation Skiing. Garden City, N.Y.: Doubleday and Co., 1978.

This book looks at the techniques involved in getting the body in shape.

Mann, "Boogie" Bob. Hot Dog Skiing. New York: Norton, 1973.

This is a pictorial look at the art of hot dog skiing.

Scharff, Robert. "Ski" Magazine's Encyclopedia of Skiing.

This encyclopedia addresses the hows, whys, wheres, and whens of skiing's history.

Ski-Lifts Safety. Vermont Regulations, 1982.

This gives the state regulations for safety standards on equipment with which ski resorts must comply. (Available in the Special Collections Department, Bailey/Howe Library, University of Vermont.)

MAPLE SUGARING
A SWEET END TO WINTER

As you put sweet maple syrup on a stack of pancakes, do you think of trees, Indians, and hard work? Well, maybe you should.

The sugar maple tree is found in the eastern half of North America. It is especially abundant in New England. Standing seventy-five to one hundred feet tall, the maple tree displays a bark of dark gray. Vermont is fortunate to have many of these extremely productive trees.

The art of maple sugaring has come a long way since the early days of the Indians. The legend of how maple syrup was discovered varies, yet every tale includes a certain Indian squaw. One day she found a pail of clear water next to a tree, and when she put this water on her burning meat, it turned into a delicious thick syrup. Her family loved the new sweet maple taste.

The Indians developed the early process for sugaring. At first, they carelessly broke off the maple branches, which would harm the trees. After they realized this, they changed the procedure: a small square hole was cut in the tree and a bowl placed inside. When the bowls were full, the women would gather the sap from them. Next they heated small pebbles in a wood fire. The stones would be continually dropped into the sap until the water evaporated, leaving only the sweet syrup. When white settlers arrived, they learned maple sugaring from the Indians.

The sugaring process begins in nature long before the human involvement which starts in late February or early March. The sugaring tree begins the process in late summer when the green leaves of the tree make the sugar from the water which rises from its roots. As winter approaches, the sugar is stored in the roots of the tree. Sugaring time arrives when the days have become warmer yet the nights are cold. When these conditions exist, the sap begins to move up and down the tree.

As the sap begins to flow, the tools of sugaring are brought out. The sap buckets are washed in hot water melted from the snow. Next they are placed out in the sun to dry. After the buckets are cleaned, they are scattered around by the maple trees. A hole is drilled with a bit on the sunny-side of the tree. Following this, a spout is hammered into the hole and a bucket is hung from it. Through this spout sap drips into the covered bucket.

Gathering the sap involves going from bucket to bucket with gathering pails. (At one time the buckets were balanced by an oxen-type yoke on the shoulders.) The pails are then emptied into a big iron or wooden tank which may be on a horse-drawn sled or a tractor.

In the past few years another idea for gathering sap has been developed. This is called tubing. Instead of hanging buckets on the trees, long lines of colored plastic tubing are crisscrossed from tree to

tree. Gravity keeps the sap flowing down to the tanks where men pump it into another tank which will be brought to the sugar house. This saves time and energy because they do not need to go from tree to tree gathering the sap.

Before the making of the syrup, the sap is transferred into a bigger storage vat. To get from the vat to the evaporator pan, the sap runs through a pipe. The pan, which has many compartments, is placed on a big stove called an arch. Here the sap is boiled until the water in the sap is gone. The sap then travels through the different sections. As it reaches the final compartment, another spout is turned to allow the syrup to flow into sterilized sugaring jars or cans.

The whole process draws to a close as the buds on the maple trees begin to open. The average tree runs ten to twelve gallons of sap per season. To produce a gallon of syrup it takes thirty to thirty-five gallons of sap. The delicious end result makes all of the work worthwhile!

Field Trips

- Take a trip to a sugar house. Some which encourage visitors are:
  - Maple Grove, Inc.
    St. Johnsbury, VT 05819
  - Green Mountain Sugarhouse
    Ludlow, VT 05149
  - Harlow's Sugar House
    Putney, VT 05346
  - Coombs Sugarhouse
    Whitingham, VT 05361
- Make a walking tour of areas that show maple sugaring equipment (buckets, tubing).

Demonstrations

- Try making maple syrup. If possible, actually tap a tree, gather the sap, and boil it down with your students.
- Cook with maple syrup (see the attached bibliography for cookbooks). Some sample recipes are:

The Vermonter

3/4 cup ice cold milk
2 tbs. Vermont maple syrup
small scoop of vanilla ice cream

Shake well and serve (serves one).

Vermont Maple Cookies

½ cup butter
½ cup Vermont maple syrup
½ cup nuts (coarsely cut)
1 egg beaten
½ cup chocolate chips
1¼ cup all-purpose flour
½ tsp. baking soda
½ tsp. salt

Add beaten egg to butter and maple syrup. Stir in nutmeats and chocolate chips. Sift together flour, soda, salt, and add to mixture. Drop by teaspoon onto greased pan. Bake at 325 degrees for 8 to 10 minutes. Yields about 2½ dozen.

Films

The following films on maple sugaring are available. Refer to the attached bibliography for information on ordering and a description of each film.

"Art and Science of Maple Sugar Products"
"The Flavor of Vermont"
"Maple Sugar Farmer"
"Maple Syrup: Where Does Maple Syrup Come From?"
"The Story of Maple Syrup"

Models

- Make a display of items that in some way deal with sugaring (buckets, taps, tubing, cookbooks, maple syrup cans).

- Construct a tree model that explains the natural process before man becomes part of the sugaring harvest.

Dioramas

- Have groups of students depict the development of the maple sugaring process starting in the fall until the maple product ends up in a store or kitchen. Some examples are:
  - role of the tree
  - equipment
  - placing the equipment
  - gathering sap
  - boiling

Tapes and Records

- Have students record sounds associated with sugaring: walking on snow, sap dripping in a bucket, bubbling sap. Ask them to try to identify the sounds on one another's recordings.

Tapes and Records (cont.)

- Play Margaret MacArthur's song about maple sugaring entitled "Bubble-Bubble-Bubble."

Still Pictures

- Use a series of pictures to discuss the sugaring process and its products.

- Use pictures of sugaring for creative writing lessons.

- Use pictures for story starters. My favorite part of sugaring is. . . .

Words

- Maple sugaring has a large vocabulary of its own. Use these words in as many ways as possible (word finds, crossword puzzles, and making a maple sugar dictionary with pictures).
  - arch
  - evaporator
  - gathering bucket
  - gathering tank
  - sap
  - sap bucket
  - storage tank
  - spigot
  - sugarbush
  - sugar house
  - sugaring off

Bibliography

Films

"Art and Science of Maple Sugar Production." University of Vermont, 1955. $11.25. J-A, 16 minutes.

This movie presents the development of methods to make maple sugaring a more efficient and economical venture. It demonstrates tapping procedures and sap flow.

"The Flavor of Vermont." University of Vermont, 1950. $11.25. E-A, 15 minutes.

The feature story of the production of maple syrup is complemented by scenes of the four seasons in Vermont.

Films (cont.)

"Maple Sugar Farmer." Department of Libraries, 1972. I-A, 29 minutes.

This film is about a man who has been sugaring all of his life. Through his reminiscences he explains why he prefers to use handmade tools and buckets and an old iron kettle to gather and cook the sap.

"Maple Syrup: Where Does Maple Syrup Come From?" Department of Libraries, 1970. PI, 6 minutes.

A New Hampshire farmer describes how he collects sap from the sugar maple and converts it into syrup.

"The Story of Maple Syrup." University of Vermont, 1950. $11.25. E-A, 14 minutes.

The above films may be ordered from:

University of Vermont
IDC Media Library
Attn: Booking Desk
Pomeroy Building
Burlington, VT 05405
802/656-2971

Vermont Department of Libraries
Audio-Visual Services Unit
R.F.D. #4
Montpelier, VT 05602
802/828-3271

Vermont Historical Society
109 State Street
Montpelier, VT 05602
802/828-2291

Publications

COOKBOOKS

The Mapletown Corporation. The Vermont Maple Syrup Cookbook. Burlington, Vt.: 1966.

Pearl, Mary. Vermont Maple Recipes. Burlington, Vt.: Lane Press, 1952.

Vaughn, Beatrice. Real Old-Time Yankee Maple Cooking. Brattleboro, Vt.: Stephen Greene Press, 1969.

STUDENT READING LIST

Gibbons, Gail. The Missing Maple Syrup Sap Mystery. New York: Frederick Warne, 1979.

Mr. and Mrs. Mapleworth try to find out who is stealing the maple sap they are gathering to make syrup.

Russell, Solveig Paulson. Sugaring Time. New York: Abingdon Press, 1961.

Maple sugaring is one of our oldest native American industries. The author writes about its history, its present-day practices, and its probable future.

Shaver, Lula. Maple Sugaring Time in Vermont. Middletown, N.Y.: 1956.

A story and coloring book on maple sugaring, including its practices and history.

TEACHER'S RESOURCE LIST

Cate, Sandal, ed. Maple Sugaring in Vermont: A Guide for Elementary Teachers. Vermont Maple Promotion Board, 1983.

Provides updated information and lessons focusing on the maple sugaring business. Copies are available for $1.50 plus 25¢ for postage and handling from the Vermont Department of Agriculture, Montpelier, VT 05602.

Fellows, Myrtie. Maple Sugaring. Brattleboro, Vt.: The Stephen Greene Press, 1972.

Pictures, with a narrative of the maple sugaring process as viewed through a family album.

Follett, Muriel. A Drop in the Bucket. Brattleboro, Vt.: Stephen Daye, 1941.

The story of maple sugaring time on a Vermont farm.

Frost, Frances. Maple Sugar for Windy Foot. New York: McGraw-Hill Book Co., 1950.

This is a story of a horse and maple sugaring.

Gemming, Elizabeth. Maple Harvest: The Story of Maple Sugaring. New York: Coward, McCann and Geoghegan, 1976.

TEACHER'S RESOURCE LIST (cont.)

Mann, Rink. Backyard Sugarin'. Taftsville, Vt.: The Countryman Press, 1976.

Information about a family and their simple sugaring process.

Metcalf, Rosamond. The Sugar Maple. Canaan, N.H.: Phoenix Publishing, 1982.

A book for children or a guide for teachers of classroom activities for learning about sugar maples and syrup making.

Nearing, Helen and Scott. The Maple Sugar Book. United States: 1950.

This book is a history of the maple sugar process.

Perrin, Noel. Amateur Sugar Maker. Hanover, N.H.: University Press of New England, 1972.

This book depicts the building of a sugar house and making syrup in a small Vermont town.

Pitkin, Royce. Maple Sugar Time. Brattleboro, Vt.: Stephen Daye Press, 1934.

An old-time story about two boys and how they learn about sugaring.

Sorenson, Virginia. Miracle on Maple Hill. New York: Harcourt Brace and Co., 1957.

More information about maple sugaring can be obtained from the following sources:

Vermont Department of Agriculture
116 State Street
Montpelier, VT 05602
828-2413

Maple Research Laboratory
225 Marsh Life Sciences Building
University of Vermont
Burlington, VT 05405
656-2930

SIFTING AWAY THE DIRT:
ARCHAEOLOGY IN THE ELEMENTARY CLASSROOM

DORIS PLUMB AND JOAN BENJAMIN

Vermont culture reaches back to its earliest inhabitants, the Paleo-Indians. We can learn a great deal about our culture today if we investigate its evolution from the time of the Paleo-Indians through the arrival of the Europeans to the present. In order to study these people and their cultures, we must first investigate the study of archaeology.

Frequently we hear students ask, "Why do we have to study history?" Others ask, "How do we know so much about those people?" Basic to the study of the history of a people is the concept of time which is difficult for an elementary-age child to understand. Archaeology provides a unique way to answer questions related to time, because it offers concrete solutions and processes for establishing time frames.

We will explore archaeology by integrating many disciplines taught in the elementary school curriculum. The integrated study will include: 1) what an archaeologist does, 2) how to find a site and excavate it, 3) observing artifacts found and interpreting what they tell us about our past cultures. We will learn about early Vermont inhabitants and examine how their lives are different yet similar to ours and how our present lives have been affected by our evolving heritage.

Objectives

1) The students will learn what archaeology is and what an archaeologist does by participating in the archaeological process.

2) Students will learn anthropological terms necessary to their study of cultural change and similarities.

3) Students will learn about physical geography and historical geology as a means of understanding the way Vermonters have lived.

4) Students will develop an understanding of time concepts through learning about an archaeological dig and participating in activities, visiting sites, and using educational kits and games.

5) Students will learn how prehistoric man, historic man, and modern man have all depended upon our environment for survival and how we have developed cultures to meet our basic and secondary needs.

6) Students will develop analytical and organizational skills by collecting and interpreting data.

Activities

The following activities will teach the previously stated objectives. Make sure to have a camera with you throughout this unit. There will be many opportunities for you to capture your students happily involved in their projects. Making a scrapbook to be displayed at the end of the unit would be a nice touch.

A. Study the geological history of the ice age. Things you may want to do include:

1. Make time lines of geological periods.
2. Make maps of glaciers in North America.
3. Map the Champlain Sea and compare it with Lake Champlain.
4. Map modern Vermont physical features.
5. Take students into the field to study glacial striations, remains of glacial refuge, or other easily observed evidence of glacial activity in the local area.
6. Study the climate and physical features of Vermont as the glaciers receded and reflect on the types of animals and plants which might have inhabited the area. Then reflect on the people and how they might have lived. What did they need to meet their needs?
7. The slide show contained in Lauren Kelley Parren's archaeological kit is great to use when talking about the ice age and the different Indian time periods. Review the presentation before showing it to the children. Many activities are included in the study guide which accompanies the slides. Each teacher can best decide how to use the activities. Students might also

   a. draw pictures of a hunt, village, or a family.
   b. write a story of a hunt.
   c. build a tool used on the hunt.
   d. decide what to do with the animal after it has been killed.
   e. decide what methods would be used to hunt.
   f. write a poem about being a child in prehistoric times.
   g. invent a game which a child might have played.

B. Following the background study of geological time, the archaeological process will be introduced. Examples of activities are:

1. Get students involved in hands-on activities, including artifacts found in Vermont. Many artifacts are available to schools. Refer to the bibliography for what artifacts might have been used. Bring in modern tools used for pounding, cutting, or scraping and compare the old with the new. How have they changed? Did the old tools serve their functions adequately?
2. Have students make some of their own tools by chipping or rubbing rocks as our first inhabitants did. What were the problems they faced?

3. Visit an archaeological site. Question students on who might have lived there, how they survived, and why they may have chosen this site. Draw a picture or map of the site now and what it might have looked like long ago.
4. Contrive a site. Before bringing your class to the site chosen, bury modern artifacts so the children will need to excavate the site, inventory the product, map the area, and interpret what was located on the site.
5. Have each student bring in something from home that could be buried for years. Decide what someone unearthing the object years from now would interpret about the student from the object.
6. Examine a U.S. coin and decide what someone generations from now would think our culture was like from studying it.
7. Borrow the contents of another teacher's desk and interpret this. What can you tell about the person? Can you identify him or her?
8. Play the "Excavating Game" from Lauren Kelley Parren's archaeological kit.
9. Bring in a large board to class. Add sand, rocks, and artifacts and mix together. Divide students into groups to excavate. Which things are artifacts and which are not? What was each artifact used for?
10. Role play the following situation:
    The owner of some land wants to build a parking lot. Important artifacts have been found. Archaeologists want to study the area as it is extremely important. What do you feel if you are a) a worker earning money by construction? b) the foreman? c) the owner of the land? d) the archaeologist finding fascinating information?
11. Build a three-dimensional diorama of a dig, an Indian village, a hunt, the transitions from the Paleo, Archaic, and Woodland Indian times.
12. Write a letter trying to convince the owner of the site you need more time to excavate. Try to convince him to hold up construction two more weeks.
13. Write a report on your excavation site. What did you do and what did you find?
14. Write an inscription for a monument marking the historic site you've uncovered.
15. Write an advertisement encouraging people to become archaeologists.
16. Write an article for a newspaper convincing people of the need for spending tax money for archaeological purposes within your own town.
17. Convince the archaeologists that you are the best person to help them out on a dig.

C. As a culminating activity you might want to collect all concrete projects of the unit to be displayed in a classroom museum. Each child could teach students from visiting classes about archaeology. Display the children's scrapbook of ongoing projects and preserve it for future classes.

Suggested field trips:

- Bennington Museum, Bennington, Vt.
- Bixby Memorial Library, Vergennes, Vt.
- Putney Historical Society Museum, Putney, Vt.
- Fleming Museum, University of Vermont, Burlington, Vt.
- Rokeby Museum, Ferrisburg, Vt.
- The Vermont Museum, Montpelier, Vt.
- America's Stonehenge, North Salem, N.H.
- Highgate Dig, Highgate, Vt.
- Winooski Site, Winooski, Vt.
- Bellows Falls Site, Bellows Falls, Vt.

For further information, call or write the University of Vermont Anthropology Department, Williams Hall, Burlington, VT 05405; 656-3884.

Bibliography

Educational Resources:

An excellent list of educational resources on Vermont prehistory and archaeology has been prepared by the Vermont Division for Historic Preservation, Pavilion Building, Montpelier, VT 05602; 828-3226.

Learning Kits:

Project Outreach: Education Programs in Archaeology, prepared by Lauren Kelley Parren. Distributed by the Division for Historic Preservation, Pavilion Building, Montpelier, VT, or the Discovery Museum, 51 Park Street, Essex Junction, VT, or the Regional Center for Educational Training, 11 Eldridge Street, P.O. Box 759, Lebanon, NH. Kits on "Northern New England Indians" and "Algonkian Indians" are also available from the Regional Center.

The Vermont Historical Society, Pavilion Building, Montpelier, VT, distributes a Vermont Indian kit at no charge, except for postage and handling.

Publications*:

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*All available from the Vermont Historical Society, Pavilion Building, Montpelier, VT 05602; 828-2291.

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LITERACY, MACHINERY, AND REGIONAL POETRY

FRIEDA GARDNER

> I think we are the last true regionalists, or maybe--who knows?--the first of a new breed. Not local colorists, at any rate, not keepers of quaintness for quaintness' sake. We're realists. And realism means place, and place means where we are. We name it, with all its garbage and slaughter, and its comeliness too, and then it is our center--where we are. We try--in our unobtrusive way, to make it a center of everywhere, a center for everywhere. . . .
>
> --Hayden Carruth, "Vermont"

I

To teach poetry of any kind these days requires bravery and imagination, because poems don't function as integral parts of most people's lives. To be sure, this isn't an entirely new problem. Busy, industrial, tough-talking America has always regarded poetry with suspicion; it hasn't seemed plain, direct, and masculine enough, not to speak of its being a lousy way to make a living. We have revered safe poets--patriotic or proud of our scenery--or those who have managed to live and work into extreme old age, examples of meritorious persistence. And during boom times, we've used poets to improve--or point to--the cultural tone of the community, or to ice our ceremonial cakes, as when Julia C. R. Dorr read her verse at Vermont's centennial celebration or Robert Frost was invited to grace the Kennedy inauguration.

Indeed, Kennedy's patronage of Frost seemed to signify, during the expansive sixties, a new acceptance for poets. Our schools managed to produce a remarkable number of footloose and verbal graduates who wanted to weave poetry into the fabric of everyday life, and there was lots of non-military money around to try the experiment. As a result, even in these leaner times, poets can get jobs in elementary schools, senior citizens' housing projects, and universities. Poetry appears on buses, subways, municipal walls, and on the telephone. The townspeople of Franconia, N.H., eagerly vote to buy the old Frost place, one local hardware store owner saying, "I think if we don't do this, in time to come our children will reproach us." Little magazines and small presses are everywhere, despite Reagan's preference for guns over butter. And of course, as in the nineteenth century, only more so, we are surrounded, inundated, with the debased poetry of capitalism--advertising--which skillfully deploys every rhetorical trick known to humankind. Then too, for adolescents who wouldn't be caught dead in the same room with a volume of Whitman, there is rock n' roll, our most commercially successful form of verse.

Why then do I emphasize the difficulty of teaching poetry in the present day? Oddly enough, because, although there is a lot of poetry around, it is invisible to the eyes, drowned out for the ears. And there

are two principal and related features of contemporary life which help to explain why poetry is unseen and unheard--unread, in fact. First, let us examine the Electronic Grid, through which the noisy ads and rock n' roll fly. Radio, television, complete with cable and dish satellite receivers, walkpersons, boxes (or "ghetto blasters" as they were called before white people started carrying them around), discs, laser displays, video games, cassettes, miles and miles of tape--these dazzling devices fascinate our culture far more than any lines of poetry lying inert on a page. The Electronic Grid--a buzzing, hypnotic, vibrant, incoherent network of mass entertainment--possesses several qualities which put it in competition with the reading of poetry. It soaks up silence, that empty and fertile background in which poetry must be read. It diverts us from the more direct forms of experience which poetry strives to illuminate. It often creates a barrier or screen which keeps direct experience at bay, as when runners plug themselves in to prevent the assaults of traffic or boredom or when the lonely and anxious turn on CBS to hear another voice in the room. It is, despite the specificity of its images (I'm thinking particularly here of TV), a universalizing mechanism, because its signals move so quickly that when we turn away from them, they become a blur to consciousness. (Last week's flood on the road to St. Johnsbury becomes just another Disaster and the shot of your mother surveying the mud-soaked garden becomes another piece of Human Interest, brought to you by an Eyewitness.) This universalizing tendency not only divorces us from the particulars of our experience, it also can induce embarrassment and self-denigration. The big world out there, celebrated by McDonald's marching bands and marked by important and often dangerous Events, makes what William Carlos Williams called "local conditions" seem trivial and small--lacking in force.

The universe brought to us by the Grid is the opposite of that presented by poets, who build their structures out of minute and imaginative attention to particulars, particulars which can only be noticed and made meaningful when we approach them with concentration and respect and thoughtfulness--and in the kind of silence where a human voice can be heard in all its complexity. The best poetry, no matter how "light," is never homogenized or merely distracting, and it brings us closer to, not farther away from, our lives and "local conditions." It is not a substitute for particular experiences, but a way of connecting these experiences with a larger universe.

The second feature of contemporary life that muffles the voice of poetry is not the machinery designed to entertain us, but the machine which best symbolizes the power of the Electronic Grid--the computer, our newest form of economic salvation. Recall one of last year's most memorable commercials. A plump young man, carrying a suitcase and tennis racket, is being seen off to college by his beaming parents. On a sunny day, they say goodbye at a train station. Clue: the train station tells us that this family is already behind the times. Cut. Same train station. But it's raining as the young man emerges from the train, his once-new suit crumpled, his face the picture of misery and defeat. His parents huddle beneath an umbrella, devastated. The moral? All the family love in the world won't do any good if your kid doesn't have a computer. He will fail, be left behind, forced to return to that little train station which is itself a sign of failure. The message is everywhere: If we are

to be practical, successful, and truly modern, we must, in these times of economic tension and instability, become computer "literate." We must learn to read and interpret this machine's prolific signs.

Now, despite the presence of poets and novelists and English teachers in our schools, there is another kind of "literacy" which, like our railroad systems, is not faring very well these days. In fact, "book literacy" is said to be in crisis and learned heads gather on commissions to see what should be done. Usually, "book literacy" is rather narrowly conceived. The experts speak less of the ability to enjoy and interpret Shakespeare and Emily Dickinson than of the ability to read directions and fill out a job application. And there is a tendency, given the climate of emergency, to place the two literacies in the same room, using one to "solve" the other. If Joannie can't read, get a computer that will do the trick. Some wise heads, like MIT's Joseph Weizenbaum, resist this solution, calling it a "technological fix," that characteristically American tendency to throw machinery at every difficulty. Weizenbaum, himself the inventor of two computer "languages," believes we are in the grip of a mass delusion, that our national fantasies about what computers can and will do are far stronger than what the reality will bear. He believes that a high school senior able to write three consecutive paragraphs which make grammatical, intellectual, and emotional sense is far better equipped to manipulate computers--or do any other kind of work--or live full and interesting lives--than a senior who has been attached to a keyboard and a flashing screen. He knows that thinking--reflecting--precedes rather than follows the ability to program. And he knows that clear thought is grounded in perception, not in mastering a pre-arranged pattern of signals. He says, in fact, that there is no such thing as "computer literacy--only literacy."

But Weizenbaum's is a lonely voice confronting a nervous and often confused audience. His position at MIT is not unlike that of many a defensive but persistent teacher of poetry. My students, mostly upper middle-class college freshmen, are scared. They are scared that they won't get top-notch jobs, that they will lose out in the great race for economic Success. When not pleasantly fogged out on "Dallas" or "Thriller," they like to think of themselves as realists, practical people in possession of the facts. (Freshmen lower down the economic ladder are also scared, but they talk in terms of "survival.") And the computer is their key to reality, the device through which they will win, or at least hang on. The computer, like the plugs they take out of their ears when they walk into class, allays their anxiety. It never occurs to them that they are trafficking in magic, invoking a sacred name which wards off danger. I don't think my experience with my students is unique. All of our school systems--public and private, rural, urban and suburban, rich and poor--are throwing what machinery they can afford at their students faster than it can be taken in. Parents want their children "prepared" for "the real world." And we are constantly being told that the two "literacies" are crucial for economic survival. In such a situation, reading, of <u>any</u> kind, will be tinged with panic. And of course, it will also be viewed, like schooling itself, as a narrowly pragmatic enterprise. When "information" itself becomes a commodity, the news poetry brings sounds like fluff, ephemera.

Well, I've painted a very gloomy picture for anyone who wants to teach poetry. And I'm sure I sound like a neo-Luddite, wanting to squash silicon chips between my fingernails. My gloom--my own form of "realism"--is deliberate, because I think that we can't teach poetry well unless we understand why it is worthwhile to teach it. For me, the worth of poetry, the worth of all art, is its power to connect--mind with body, intellect with feeling, particular (or "local") to universal, concrete to abstract, ugly to beautiful, personal to political. Poets making, through imagination, their connections, help us to make and experience our own connections. And "regional" poets, among whom I include Dante, George Herbert, Thomas Hardy, Whitman, Dickinson, Frost, and William Carlos Williams, are especially skilled in building networks of relation between what is going on down the street to the great events of the universe. And so, though it is hard to teach "Vermont" or any other kind of poetry, it is also, if you believe in it, a very grand enterprise.

II

Now, after this rather broad discussion about the world in which poetry exists, let me discuss some practical concerns about teaching Vermont poets. Generally, I'm an enemy of the poetry "Unit," believing that poetry should be integrated into all parts of the curricula, so that it does not appear to be exotic, extraneous, or merely decorative. Taking poetry seriously, not as a luxury item, means connecting it to other modes of life and thought. Technical matters--rhyme, rhythm, meter, imagery, diction, allusion, tone, stanzaic form, etc.--constitute the life blood of poetry, the particular linguistic features which make poetry work, but they are the worst things to talk about when introducing poetry. If you want to teach someone to swim, it's better to have them jump into the lake rather than to read a schematic list of the strokes. So I want to run through a mixed bag of curricular categories, suggesting how Vermont poetry might be used within them.

a) History - Listen to these lines from Hayden Carruth's "Vermont." He is speaking of Vermont as a "land of passage."

> But when our people began to come
> they never stopped, and most were passing on.
> The Allens and their breed, rough frontiersmen,
> rum-drinkers and free-thinkers, you can't help
> liking them, and yet you can't admire them,
> speculators that they were, manipulators
> of timber, potash, land. When Ethan stormed
> Ticonderoga was he the patriot? Or
> was he merely defending the several thousands
> of square miles belonging to the Onion River
> Land Company, which he and his brothers
> had founded? Later, when it seemed he might
> secure their holdings through a separate peace,
> it's true, negotiations were begun,
> secret negotiations, obscure meetings
> with Britishers in Canada, and that's how
> Vermont got started, this peculiar mixture--
> heroism, hardship, greed. It never stopped.

Carruth's perspective here seems to me eminently useful for any classroom discussion of the Allens or for analyzing the complex motivations of early settlers in New England. It's not necessary to agree with what he says, but his clear, ironic, strong voice provides a series of ideas worth grappling with. Similarly, David Budbill's long meditation on the history of northern Vermont ("Journey to the North"), which incorporates the reminiscences of the early settler Seth Hubbell, can provide a moving introduction to the very experiences of pioneering and of "passing through." Then there's Sarah Cleghorn--poet, socialist, feminist, anti-vivisectionist. Her work provides a fascinating example of late nineteenth-early twentieth-century American radicalism, and it's homegrown. Her rousing "Ballad of Eugene Debs" is exemplary. Finally, take Julia C. R. Dorr, quite a bad poet in my opinion--abstract, bombastic, sentimental, pompous. Her poem celebrating Vermont's centennial could have been written about any state in the Union. And yet, there she was at the ceremony. What made her, and many women poets like her, so popular? Why did she write the way she did? What was her place in the cultural community of nineteenth-century Vermont? Poets don't have to be "good" to serve as examples of the way we live, think, and work.

b) Sociology/Anthropology - As I've indicated, poets are great noticers. And for anyone teaching a social science, they are full of unscientific but vividly presented information. They pay attention to how people speak, where they come from, what their lore, rituals, and customs are.

Here's Carruth on the oddness of Vermont nomenclature:

> And so wherever we are we claim our right
> to name it: Calais rhymes with palace (only
> there is no Calais, just East Calais and
> West Calais, the center having vanished). Charlotte
> is pronounced shallot; Berlin rhymes with Merlin;
> Ely rhymes with Swahili. I admire
> our independence, so do we all, seeing
> there's not much else in this world to admire.

Budbill's "Journey to the North" is full of lists, catalogues of the names that make up Vermont's "ethnic heritage": Stanton, Mead, Landeau, Larocque, Tortilini, Rublacabla, Liberman, Routoski, Coe.

By way of digression, Carruth has some amusing lines on the genealogy of "Vermont" poets, circa 1978:

> . . . many of us are here. Why, in this one district,
> northwestern Vermont, there's Hewitt of New Jersey,
> Broughton of Pennsylvania, Bass of Texas,
> Edwards of Georgia, Engels of Michigan,
> Budbill of Ohio, Huddle of Virginia. . . .

c) Natural Science/Ecology - Needless to say, in a state like Vermont, descriptive poetry has flourished. There's Frost, of course--not only Robert but Frances. And Galway Kinnell and Genevieve Taggard and many more. Carruth writes beautifully about the look of the north woods around Johnson and in his poem "Essay" mournfully describes the fate of animal life in a mechanized world.

> This
> has been the time of the finishing off of the animals.
> They are going away--their fur and their wild eyes,
> their voices. Deer leap and leap in front
> of the screaming snowmobiles until they leap
> out of existence. Hawks circle once or twice
> around their shattered nests and then they climb
> to the stars. I have lived with them fifty years,
> we have lived with them fifty million years,
> and now they are going, almost gone. I don't know
> if the animals are capable of reproach.
> But clearly they do not bother to say good-bye.

d) Politics/Economics - The modern academic notion that poets should stay clear of political controversy and concentrate on their art is often challenged by the practice of our liveliest poets. Both Carruth and Budbill, for example, have lots to say, often angrily, about the decline of agriculture in Vermont. Their words make vivid what statistics and "objective" analysis puts into the distance.

> Down in Montpelier the state development
> commission spends a hundred grand a year--
> which is not hay, by God--in advertising
> our sleepy farmlands and our quaint red barns,
> but not one cent to keep our farmers eating
> or those barns standing. How can New England farms
> compete with those monster western corporations?
> We need a new crop, something that will grow
> on hillsides, and on granite hillsides at that.
>
> (Carruth, "Vermont")

> Let's talk about the Vermont Development Department
> and the "Beckoning Country," about their photographs
> in the New York Times of white houses, red barns,
> dirt roads and pretty cows, about why they don't take pictures
> of Arnie's house or East Judevine or Hardwick or Island Pond
> or a hundred other wretched towns, about why they don't
> take pictures of kids with body lice or pictures of old ladies
> who freeze to death in their beds. Let's talk about why
> the legislators let their neighbors rot while they suck up
> to those with money from Boston and New York, about how
> four times a year, Vermont Life sells a slick, full-color
> tumble down the dreamy pit of nostalgia where,
> for just a dollar a throw, you can sit wreathed
> in an imaginary past.

Let's talk about the guy from Greenwich, Connecticut
with 2000 dollars worth of skis on his car
going down the road past Arnie Pike who makes
2000 a year.

(Budbill, "Arnie")

If you must teach poetry as a unit of "English" or if you set aside time to teach Vermont "culture," there is an abundance of material and some very good poems. As should be obvious by now, my two favorite "Vermont" poets are Carruth (who now lives in Syracuse, N.Y.) and Budbill. But you will do best choosing your own favorites. If you don't know them already, start with Biddle and Eschholz's The Literature of Vermont: A Sampler and Walter Coates's Bibliography of Vermont Poetry. Coates's book, alas, only goes up to 1942, and worse, extends only from A to K. But these two books will get you going. Then browse. The University of Vermont's Wilbur Collection of Vermontiana is very complete. There you'll find the two Frosts, Charles Eastman, John Hayford, John Godfrey Saxe, Dorr, Cleghorn, Taggard, Walter Hard, and hundreds more. In quality, Vermont poetry ranges from R (ridiculous) to S (sublime). There are narratives, character sketches, philosophical disquisitions, songs, descriptions, diatribes, jokes, meditations--everything, short of epic verse, you could ask for from a small rural state, age two hundred.

I want to conclude by citing some passages from Budbill, a writer who achieves, in his poems about a real Vermont town he calls Judevine, the kind of profound centering that creates a universe out of the particulars of experience. Judevine is small and poor--what the sociologists call a "marginal" area. It is the kind of place never seen with any honesty on television. But Budbill, with humor, seriousness, accuracy, imagination, and a compassion that never condescends or romanticizes, takes hold of this margin and makes of it a "center of everywhere," a place where human passion, ignorance, intelligence, fear, sorrow, and love fight to make themselves known and felt. Judevine is no pastoral paradise; it is a place. And to imaginatively participate in its life is to learn how to see and understand the places in which we live.

Budbill, militantly anti-elitist, is masterful at showing how the so-called "ordinary" person takes up materials at hand and makes them, not just utilitarian objects, but dignified and inspired works of art. Here is his transformation of Roy Innes's transformation:

Roy's house and shop are on the edge of town.
The shop was built in stages.
The tall center section with its steep-pitched roof
is sided with slabs from the local mill, whereas
the lean-to shed on the left
is particle board; the one on the right is Homasote.

Summer people say it's ugly, but what they can't or won't,
understand is: the sidings write a history
of its construction. Rome wasn't built in a day either.

When Roy built the center section he needed an opening
large enough to admit big trucks, like loggers'rigs,
but couldn't afford the kind of rising, jointed,
overhead doors gas stations and garages have
so he found a way to use ordinary storm doors,
the kind with glass so he could get some light in there,
by hitching them with hinges side to side
and stacking them three high so that now he's got
two folding doors which make an opening fifteen feet wide
and seventeen feet high: two doors of doors
made from eighteen smaller doors.

.....

Stand in the highway; look at the shop straight on;
pretend it isn't what it is; get beyond its function.
Look at its lines, at the proportions of height to width,
sheds to center section--an early Christian basilica,
or something Gothic.

The tall center section, narrow, steep-roofed--the nave.
the sheds--the aisles,
roofed over flying buttresses.
And those doors of doors are cathedral doors.

There are no rose windows here, no clerestory, no triforium,
no vaulted ceilings or clustered piers, and it's ratty,
but it soars--not too high or very gracefully
but it soars.

Not everyone in Judevine achieves Roy Innes's grandeur, but throughout Budbill's From Down to the Village and The Chainsaw Dance we see men and women living their lives seriously, fighting to maintain their dignity and such grace as they have managed to attain. Budbill watches them carefully and lovingly. Lucy is what many would call a town "crazy," believing her dead husband and son will return any day now and inviting strangers at Jerry's Garage to come and visit when her lost ones get back.

There's a youngish man in town who's been around awhile,
He was in the store when she came in and she, not remembering
that he'd heard her dream before, began again.
When she was maybe halfway through the youngish man
exploded:

"You're crazy, old woman! You're crazy!
I've heard that story half a dozen times.
They're never coming back!
Somebody ought to put you in the loony bin!"

And Lucy was saying:
"No. No.
It's true. It's true. Really, it's true."
and
"They're coming home. Maybe even tomorrow."

As she spoke, Jerry, who is not a big man,
came out from behind the counter and seized the youngish man
around the neck the way wrestlers do
and the man's face turned red then blue.
Jerry drug him out the door
and threw him down to the ground beside the gas pumps
and only then did Jerry speak and say:
"Mister, don't you ever come in here again."

Then Jerry came inside and stood with his hands
spread out on the counter and he was breathing hard and shaking.
Jerry looked up at me then turned his face toward Lucy
who was standing calmly now at the counter with her groceries
and her money. Then in more years than anyone can remember
she spoke to someone she knew and said:

"Jerry, you sure get some crazy people in here."

Not all is kindliness and humor in Judevine, of course. Reacting to the casual racism that crops up in conversation, Budbill conjures up the ghost of Abraham Washington David, a black schoolmaster and minister said to be buried in the Judevine cemetery.

I remember one time--no, many times,
while working in the woods when things were tough and ugly
and somebody said, "This ain't no work for a whiteman.
We need a couple niggers."

Abraham Washington Davis suspended from a pole . . .
twists and turns,
rotates in the air--

a dark man in our dark.

Budbill never ignores the "garbage and slaughter" of our times and of Judvine, but "comeliness"--both physical and moral--stands at the center of this place we are invited not just to understand but to honor.

Let me end with a portion of Budbill's own defense of poetry and imagination, called, "Need, Necessity, Delight."

Is it ridiculous to compare Jerry's flower pot
to Einstein or Hegel, Abelard or Pythagoras?
They all took the old, the given, the known
and found in it something new,
that satisfying, exciting, delightful leap
of human sense and mind
from known to unknown.
Whether it is a car hood for a stone boat,
a washing machine for a flower pot,
a pickup truck transmogrified to a specific need
or a poem

in which a ramshackled, tumble-down ratty pile of boards
known as a welding shop becomes a Gothic hymn to God,
it is the making of a metaphor, a bridge, that leap,
from known to unknown.

To see the thing not for what it is or is thought to be
but for what it could be
because you must and must because
you are driven to delight by necessity and need
is imagination.

Some people look at Judevine and only see decay
because they don't remember necessity or need.
The words are lost somewhere inside them, pickled
in the sauce of affluence, atrophied by the tenure of security.
They don't remember that the decay they see is need
and need is the ground in which necessity
gives birth to imagination.

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COBWEBS AND COOKBOOKS

ANN SULLIVAN

> We may live without friends, We may live without books,
> But civilized man cannot live without cooks.
>
> --Meredith

Vermont's cookbooks offer a cookie jar full of insights into the lives of Vermont women. The recipes, or "rules" as they were commonly known, document much of Vermont's past and present. Ethnicity, hard times, family triumphs and problems, all find their ways into recipe books. They report on weather conditions and also offer medical advice, particularly for the newborn and invalid.

Cookbooks can be a kind of universal diary. They represent a living heritage of Vermont women that students can discover in their own homes.

This unit will strengthen students' interest in the accessible, "homey" elements of their heritage available in Vermont kitchens. Through the use of recipes gleaned from attics, cupboards, and oral memories, students will gain new insights into Vermont's heritage through these contributions of "everyday" Vermont women.

Objectives

1. To have students research recipes that tell a story. Students will use tape recorders, copiers, and notebooks for recording pertinent material. They will be encouraged to interview family members to make the research personal.

2. Students will, in writing or orally, attempt to provide rationales for the recipes they use.

3. Students will, through class discussion, collaborate in their findings.

4. Students will submit projects either prepared at school or at home for class sampling.

5. Students will design and create a personal classroom cookbook.

Teaching Plan

Objective 1:

The oral history interview is a major resource for students in this project. The interview should be informal. Students will receive instruction in the operation of a tape recorder. The date, time, and place of the interview, as well as the interviewee's name, will be noted. Each student should have a written list of questions prepared before the interview.

Objective 2:

Students will use a recipe and attempt to trace the "why" of its development. For example:

Depression Cake

Boil together:
- 1 cup water, cold coffee, or beer
- 2 cups raisins
- 1 cup brown or maple sugar
- 1/3 cup shortening
- ½ tsp. cinnamon
- ½ tsp. allspice
- ½ tsp. nutmeg

Cool

Add:
- 2 cups cake flour
- 1 tsp. baking soda
- 1 tsp. baking powder

Bake 1 hour.

Sample questions for this recipe might include:

1. Why or how did this cake receive its name?
2. What do the ingredients tell you about the times?
3. What does it tell you about the women who created a depression cake?
4. What are some common ingredients not found in this cake?
5. What purpose, other than eating, might the cake serve?

Objective 3:

Students will want to share their own information with their classmates. Controlled discussion provides them with opportunities for this sharing.

Objective 4:

The project possibilities are limitless. Students may cook at home and treat the class to a sample of their wares. The class may wish to devise a menu based on the recipes shared and prepare a full meal within the school.

Objective 5:

The final project is the creation of a classroom cookbook. This book should be annotated with the bits of kitchen lore, tradition, and heritage discovered throughout the unit.

> For well we know the art to please
> Lies in the art to cook.

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MUSIC AND SONGWRITING

JON GAILMOR

Musician and composer Jon Gailmor, who is also a former teacher, joined the conference to model the songwriting process. He drew from the conference participants an overall theme and then, line by line, the song printed below. Although most of the participants were not born in Vermont, they have chosen to live and teach in the state. Their song speaks to Vermont's "hard reality," from quiet, open space to condo complexes, from pastoral views to thin paychecks.

Jon Gailmor is one of a number of performing artists listed on the Vermont Council on the Arts' Artists Register. *Through the Council's matching grants program, funds are available to schools to help cover fees for workshops and performances by Vermont artists. For more information, call or write the Vermont Council on the Arts, 136 State Street, Montpelier , VT 05602; 828-3291.*

I wasn't born here and I haven't died yet
Came here on my own
For quiet, space, my piece of pie
Vermont is the state I chose.

(chorus) I find Vermont a hearty life
Tho' hard reality
The weeds and I are growing well
It's still Vermont for me.

I came from cities, came from plains
Suburbs, smog, and sea,
Looking for the perfect place--
Romantic fantasy.

(repeat chorus)

Came as a hippie in a beat-up van
Watched my veggies grow
But eating only greens and roots
Was not the way to go.

(repeat chorus)

Got a job at a local school
The dollars may be few
Learned a lot from the kids I teach
Guess I'll eat the view.

(repeat chorus)

Jeezum Crow, thirty below,
Vermont is now my home
Quiet snow, my car won't go
Vermont is the state I chose.

(repeat chorus)

Black flies in my soup
Mud between my toes
My neighbor's building condos
Vermont is the state I chose

(repeat chorus twice)

OPENING GRAMMY'S MEMORY BOX IN THE CLASSROOM: FOLKLORE IN THE SCHOOLS

ELEANOR A. OTT

Introduction

Grandparents are the living books, the talking screens of our traditions. They are a living link in the chain through which we receive oral transmission of our culture, of folk culture. They are, all of them, tradition bearers, folk heroes and heroines, living repositories, walking, talking, breathing archives of the ways and mores of our ancestors. When they are gone, we will have only their diaries, ledgers, letters, and belongings which lack the soul and clarity that a living being and firsthand experiences can provide. Grandparents pass on to children, grandchildren, and great-grandchildren by example, performance, and remembrance, the essence and the substance of their lives. By extension they pass on the lives of the family and the life and culture of a people. We all are enriched by knowing them, children most of all, for grandparents open up to children a whole world which will be closed to them forever in any experiential way unless they walk back into it with those who have lived it.

Most of all, grandparents convey the sense of values which characterized their lives: values of independence, self-reliance, inner strength, and self-confidence, coupled with and balanced by mutuality, community, neighborliness, and hospitality. In their earlier time no individual could afford to be an island nor could survive trying to be one. People needed each other, and the stronger each individual was in character and ability, the more each person could help others in the family, in the neighborhood, in the community, and in ever-widening circles.

Grandparents were yesteryear's television. When children got into their parents' hair, they were sent to sit in front of grandparents who put them to work learning to mend a harness or sew a square for a quilt. Grandparents were even better than television. They answered back, responding to those incessant "why" questions, they demonstrated, participated, scolded, hugged, entertained, and trained children. For generations grandparents did this, while parents hoed or hung out laundry, concerning themselves with the sustenance, shelter, and survival of the family. If grandparents didn't live in the same house with their children and grandchildren, they lived nearby and were incorporated members of the family. Like the TV in a lot of homes, they were never turned off, somebody was always turning to them, tuning into them, enjoying them, and learning from them. Grandparents and great-grandparents had seen it, done it, been through it, experienced it, survived it, laughed at it, cried over it, loved it, mourned it, and they could and would talk about it, re-experience it, share it, pass it on, and hand it down.

Grandparents knew life firsthand before we dehydrated, pre-shrunk, and condensed it. Oftentimes they would let children get it firsthand too, by doing it with them, tasting, making, hunting, picking, or eating it, whether food for the body or food for the soul. Some of these grandparents are still around, mostly over eighty, in rural villages and in cities and towns. They are bursting with experience, knowledge, irascibility, and joy. They have the time, the willingness, and the ability to share their world, both as they have lived it and contemplated it and as they continue to live it today. They understand the heritage of the past because it is their past and their grandparents' past.

How can we not sit our children down in front of them to enjoy, appreciate, and learn from grandparents, their own grandparents, anybody's grandparents? Some children are fortunate to have grandparents living at home. Many hardly know their grandparents or don't know any at all. We can, at least in our schools, overcome the deficiency. We can go and visit grandparents wherever we can find them; we can bring grandparents into our classrooms and into our children's hearts.

Steps to Opening Grammy's Memory Box in the Classroom

1. The teacher can find someone over eighty to talk with (not interview) who is willing to be recorded and photographed. The teacher should spend some time with this "grandparent" each week for a while, exploring the past and seeing how the past enriches the present and prepares us for the future.

2. The teacher can encourage and help students from the youngest kindergartners onward to find a "grandparent" with whom they can spend time, hang out, share, do things, or just talk. The student can record this experience in as many ways as possible.

3. The teacher can bring "grandparents" into the classroom, on any and every pretext, to enrich language, arts, crafts, games, music, singing, storytelling, science and technology, history, cooking, eating, healing.

4. The teacher and the students can visit with a "grandparent," bringing something either tangible or intangible. They should never ask to visit empty-handed or empty-hearted, never ask for more than what they are willing to give by way of personal anecdote, happy or sad tale, fun-poking story, way of doing something, answering questions as well as asking them. The children can bring copies of pictures taken, of tapes recorded or their transcripts, fruits and flowers of the field and the heart. Everyone should be aware that what is going on is an exchange, a sharing, a meeting of minds and hearts across the generations and across the years.

5. The teacher and the students can reflect upon what they experienced with the "grandparents." They should cogitate, ruminate, and meditate upon it, waiting for it to settle into perspective and watching it revitalize their lives. The teacher and the students should then tell the "grandparents" about the meaningful nature of their shared experience.

Grammy's Memory Box

I've known Grammy and her family
for ten or more years. For the past
year or so Grammy and I have shared
time together more or less weekly, often
with one of her daughters joining us,
to talk, mostly about things Grammy
remembers from her growing up years,
but also about things from my growing up
years as well. Grammy lives in North
Montpelier; her name is Bernice Wheeler.
Her grandchildren, and a lot of her
neighbors call her Grammy; her great-
grandchildren call her Great-Grammy.
If you enjoy meeting her here in these
pages, she'd love to hear from you.
That way it would be a warm exchange.

Grammy has a window on the world. When the sudden flood of last June rushed its wall of water around the North Montpelier dam, gobbling up the end of Factory Street and careening under the road and down into the boiling stream below in a thick brown torrent, Grammy sat pressed to the screen in her open window. She could all but feel blowing spume from the roiled water as it plummeted around the dam and out of her sight. Did she want her daughter Lucille to take her to the relative safety of her Plainfield home two miles away? I guess not! And miss all the activity! Well I never! "I guess I'll just stay right here to home." Her neighbors in this small village community all stop by to gawk and stare, and to visit and see if Grammy is all right. "If everyone who came by that dam in those days had each brought a shovel full of dirt, they'd have filled in the cut in the bank, and probably Factory Street, as well, by now." Instead the pond is still draining and Grammy has taken to watching the people instead of the water.

As the seasons have passed and I've sat with Grammy in her sunny kitchen doing a jigsaw puzzle at her round oak table with the claw feet, I've come to realize that any little village, this little village, contains a lot of the world. Grammy has lived here most of her married life, in the house next to the clatter banging woolen mill. The night the power went off and the machines went dead, everyone in town woke up. "Right off," says Grammy, "it's all according to what you're used to." Now the mill is gone, Grammy watched the East Montpelier volunteer fire brigade burn it

down. But the dam is a good one still for making electricity. Just last fall Grammy watched the young fellows in hard hats with their big yellow machines bulldoze away the mill rubble and build a new power house below the dam. Everything went under water in the June flood, but they're going to try again. Grammy has seen this cycle once or twice before in her nearly ninety years of watching life. Everybody participates, some more, some less, but a few of us are also watchers. Grammy is one of them.

How do you ask someone who's been living since before there was electricity at all, since before the telephone and the motor car, who grew up as a child not only before television but before moving pictures as well, how do you ask such a person to tell you what this long travel of hers on this fragile earth has been like? Do you turn to Grammy and say, "Now tell me, Grammy, just what is it that you've seen? and done? and heard? and felt? and thought? and questioned? and concluded? during all your cramful years?"

"Since it was a mill, Grammy, weren't there cockroaches?" And Grammy tells me how Gramp used to take his dinner in a little tin pail with a tin cover which he'd hang up on a peg so the critters couldn't get into it. "We weren't bothered by them here in the house," says Grammy, "but did I ever tell you about the rats?"

> We used to find rats all the time. They used to come over here and get in the cellar. Our furnace had a big cold air register, it was in the floor over there near that window. One day a rat must have come up right through that register because he got into the oven. It was a gas stove that has got that opening in the back. When I opened the oven door, here's this great big rat! Ray Haywood was just then going by the kitchen to go into the barn where they used to keep the mill truck. I let a bloodcurdling scream out and scared him almost to death. He came in running and I just screamed. Later I said to Dad, "Either the rats are moving out or I'm leaving." I never went into the cellar; if somebody went down cellar, it wasn't me.

To go from South Woodbury, Grammy's childhood farm, the twelve miles to North Montpelier, Grammy's married home, some people might say was a comedown. By horse and wagon over the washboardy dirt road in dusty summer, allowing for stops to visit and measure the day with a passing wagon or two, took all morning or the better part of an afternoon. As a child Grammy just never went. Besides, North Montpelier with its transients and mill was considered a wicked place. Even when Grammy and her family

moved there in 1926, a man up Factory Street was giving abortions. Lucille and her sister Dosie, when they were barely in their teens, used to sit in the dark window at night and watch as a car would pull to a stop at the foot of Factory Street, put off its lights, and wait. A woman shrouded in a dark coat would walk alone up the gravel road and then sometime later stumble slowly back down alone, get into the car, and be gone. And then there was a Prohibition bootlegger who used to hide his car packed with illegal bottles by running it into the shoddy shed, that was where the loose wool was kept before it became blankets, and then dash up the stairs of his parents' apartment and be sitting at table drinking coffee when the custom's patrol screeched to a halt and rushed up looking for him. He was never caught either.

In contrast, South Woodbury sat quietly in its white clapboard and green shuttered houses scattered around the pond. No ladies of ill repute there, what do you say, Grammy? And Grammy leans toward me confidentially.

> I'm afraid there were. I guess every village had them. North Montpelier did, and Woodbury did. One had such a bad reputation, she and the man that she was playing with went away and never came back. The people in the village tarred and feathered the man. They tarred and feathered him because he left his family to go and live with her. She had a family too. I was so young I didn't know about it, but that is what they said they did, down in the village.

It's hard to imagine living in a place where everyone knows you and you know everyone else's business, what their temperaments are like, who's to be trusted, who's sly, who's generous and will give you a hand, who's stingy and won't. Families if they were large enough could be fairly self-sufficient, but in times of crisis or need, birth, illness, and death, natural disaster, and hardship, everyone depended on mutual aid. Neighbors came and gave relief in tending the sick or came just to sit with the bereaved. The advent of the all-party telephone was a great boon to community cohesion and its passing over to private lines wormed into the spirit of mutuality, eating away at its heart. As Lucille, Grammy's daughter, puts it:

> When you think you know every single thing, every single person in the village, and you know them real well, you know all their business, you know every move they make and they you, makes you behave a whole lot different, don't you think! We still got into shinanigans, because nine times out of ten, somebody from

their corner was with you. You aren't going to squeal on everybody, if you did, you'd squeal on yourself. Grammy tells me she can remember the first phone. I was probably around ten years old. We got this phone with a crank, it was put up on the wall, oh that was a great occasion! I can remember my aunt calling the neighbor. The cranks made it ring. Everybody was on the same line, so you could listen in on everybody. That gave us some good entertainment. We could listen in on all the neighbors. The summer I worked down by Woodbury Lake at the old big white boarding house, the one that's vacant now, I was only fourteen years old, making beds and helping out. My aunt did the washing, the laundry for them sometimes. One woman, I remember, made me so disgusted. She always had to have her nightdress starched! Just imagine! Can you just imagine sleeping in a starched nightdress? The woman down there kept summer boarders. She had a Negro chef. One day the cook was away and she wanted donuts, she asked me to make donuts. I called up my aunt then and asked her what in the world I was going to do, and she said, "You know what's in them," so I managed to get them together, it was quite a performance. Before the telephone I don't know what I would have done. Early every morning in the summer I'd walk down across the fields, then I'd take the boat over on our side of the pond and row across, sometimes all in fog. I couldn't have gone home to ask my aunt, now could I?

Getting around at the turn of the century was done mostly on foot, especially when Grammy and her brother were children. Grammy boarded with a family in Hardwick when she went to high school and walked the eight miles home on Friday afternoon unless someone was free up at the farm to come fetch her or a neighbor's wagon passed and gave her a ride. But Grammy and her brother Guy had an old horse, Clover, that they could drive with a wagon and they would go to Hardwick. As Grammy tells it:

> We would have a little money. Usually we would have some extra chore that they would give us at home on the farm, like cleaning the hen house or pulling the weeds from the corn field. My brother and I used to play that the kale weed was the enemy, and we would conquer them. We could take the wagon when I was about twelve, Guy was younger. We would go to Hardwick and do our Christmas shopping. Sometimes it was a handkerchief, or my uncle smoked, so he could have a little package of tobacco. We'd go down in the morning and our aunt that lived there would give us a midday dinner. Our old horse would take us home then even if we didn't drive her. But Guy and I also used to ride the buggy without that old horse. There'd be three or four of us, some would ride in the back and some on the seat. And somebody would have to steer the thing with the shafts. We'd pull the shafts right up over and hold onto them to steer. Then we'd ride the wagon all the way down the hill from the farm to the village. We'd steer it into a bank to stop. Then we'd have to get it back up the hill. Some'd get behind and push and some'd get in front and pull.

As Grammy talks about growing up on a hill farm, I begin to see that the relationship between adults and children was based on mutual respect. Ten people lived at Grammy's farm, four children and six adults. Always work beckoned, and from their earliest years children watched what was going on by following the older ones around. When the big day finally came at age five or four that somebody handed you a bucket and said go feed the pigs or go collect the eggs, you'd done it a hundred times over as a little shadow, so now no one had to tell you how, you were ready. The child was eager to be included in the chores because everyone in the family worked hard, and having chores to do made you more a part of it. Farm chores were never make-work. When you were small and young, the little things you did saved an adult from having to do them and freed up that much more time and energy for bigger jobs. So not only was the youngster included, the work was real. The family needed children to help out in order to get everything done each day. Nobody sassed back or questioned this. If the cows weren't milked, there was no milk to put on the table. Simple as that.

Children, however, being what they are, often have minds of their own. Grammy recalls a time or two when she or Guy found themselves in a

fix they couldn't squirm out of and ended up sitting in the little dark musty clothes closet at the end of the hall behind the stairs. Maybe Guy said a swearword or Grammy refused to do the dishes again or they balked at cleaning the barn, jobs that weren't any fun, or maybe sheer orneriness put them in the closet to think about whether they were willing to give up or not. "But then," Grammy explains, "darkness was different. We didn't like being in there but we weren't scared. When all we had was a lantern or a lamp, there were a lot of dark places. So we had a whole different feeling about darkness than people do today."

The farm cycle set limits and gave an order to life. Not only was there a place for everything and everything in its place, there was a time for everything and everything had its time. The seasonal round regulated both work and play, the endless days of haying or sugaring and also the special holidays. One year the family decided for Thanksgiving dinner to serve only things raised on the farm, just to see if they could do it. Thanksgiving became quite an event. One of the family's cash crops was turkeys which they raised, slaughtered, and sent by train on ice to the Boston holiday market. When Grammy was still a little girl, she wrote a flowery letter about where she lived and how she fed the turkeys and how much she would love to have a little doll and put the letter inside one of the dressed turkey cavities. Wonder of wonders, didn't the Boston lady who bought her turkey send her a lovely china doll complete with a handmade frilly dress and petticoat, pantaloons, black velvet coat, and bonnet! Grammy still has this precious doll.

Besides having a home-raised turkey for this eventful dinner, the sage dressing came from bread baked from wheat grown on the farm. Usually they bought white flour for dinner rolls, but for this meal they made hot graham rolls from the farm wheat slathered with rich home-churned Jersey butter. Vegetables were potatoes, hubbard squash, creamed onions, and cabbage salad with a little homemade cider vinegar and, the only store-bought things, a little oil and white sugar. Cranberries they picked in the bog near the farm where cranberries and blueberries grow to this day. Pickles and relishes all came from the bulging cellar which was filled with crocks and jars, apples, salt pork, and even homemade soap. Apples went into pies and also butternuts, gathered the year before, set by the chimney upstairs for months to dry, cracked, shelled, crushed, ground up fine with a rolling pin, and made into butternut custard pie, with egg white piled on top and browned. Oh, is that good, and rich!

Cider from the barrel came up from the cellar for everyone to drink, as well as milk and cream from the cows. They used to put raisins in the cider barrel to keep it from souring. A little imported coffee ended the noisy meal, the family doubled its size with relatives and friends on holidays. The children went out to skate on the shallow frozen farm pond, the fathers and uncles retired to the parlor to smoke and talk or snooze while the women bustled in the kitchen, clearing away the food and putting carefully away Grammy's Grandmother Angell's English china dishes which Grammy still puts on the table on special occasions.

Nothing was wasted. Down from the goose Grandmother Angell plucked, she'd put a stocking over the goose's head so he couldn't hurt her, and then stuffed the down into pillows and puffs. Ashes were leeched for soap, pig fat was both rendered for lard and made into salt pork. Even the refuse from the outhouse went into a box on a sled contraption that the horse pulled out to the back pasture and dumped, spreading it out as fertilizer. But upstairs in the catchall room was a bag of hair, human hair, and even Grammy has puzzled over its being saved. If it were meant for a wig, nobody ever took it away to sell it. There it sat all those years inexplicably.

In this same room Grammy was born and the first of her own children was born here too. Here Grammy's mother died when Grammy was only four years old. Children weren't sheltered from birth or death in those days. Grammy remembers.

> It's strange the things you remember, the pictures are so vivid even after all these years. They took me to school because they knew that she was seriously ill, so I went to school with this cousin that lived with us. They came for me because they found that she wasn't going to live and she wanted to see me before she passed away. I can see this black horse coming into the school yard, and I knew, at that age, what they were coming for. They took me home and took me into the room. It was just a little time before she passed away. She said to me, "Well, Bernice, you'll always be a good girl." That's the last time I remember her speaking to me. Isn't it strange how you remember those things? I was only four years old. The pictures that you have back in your mind. I remember the bed, and them putting me up on the bed, talking with her. I can see that team come into the yard just as plain as though it was yesterday. And feel what it felt like. Think of the years ago that was. Some memories just don't fade at all. Today she'd have been in the hospital and I'd never have seen her again. I guess the memories are better than that. You were part of the family, you weren't just set aside, kept apart from the family. Was it better, I guess it was, because I've had these memories all these years.

From then on Grammy's father was the mother too, although Grammy's grandmother and grandfather lived at the farm as did two aunts and uncles

with their children. As water flows into a depression, this extended family moved to close the gap left by the death of the young mother of these two small children, Grammy and her brother Guy, giving them love and care and easing the grief, difficulty, and sadness of growing up without their mother. Particularly on a working farm, life goes on, each day animals need feeding and milking, fields need tending, or any number of a hundred tasks intrude keeping both the very young and the very old as well as all others busy, needed, and appreciated.

Grammy's father was brought to the farm when he was just three years old by his parents who still lived there when Grammy was a little girl and who both grew up during the Civil-War strife in the capital city of Montpelier, then a burgeoning political and social center of some few thousand souls. The number of young Vermont men killed in the Civil War is greater in relation to the total Vermont population then than in any other state. Fortunately Grammy's grandfather did not have to participate in this desperate slaughter. Grammy's grandmother was a seamstress and from her Grammy learned many of the handicrafts she still practices. Today in the kitchen in North Montpelier next to the rocking chair in the sunny window is a basket of yarn and mittens in process. Grammy makes mittens for the Old Brick Church to sell at the Christmas bazaar and for all the neighboring children and her own seven great-grandchildren. Grammy made my own multi-colored mittens I always wear in the snow.

Families had to do a lot of their own doctoring in those days. Even Grammy's family, which was Methodist and didn't drink hard liquor, kept some whiskey or brandy in the house. They took that for a chill, or Grammy's father gave the children hot cider with cayenne pepper for a cold. When a cough developed they would slice up onions fine, put sugar on them, put them in the oven until the onion juice had cooked out. That tasted good enough Grammy could almost start coughing just to have some. But a brown powder called Rhubarb they bought and mixed with water, given for general malaise, tasted awful. Just the thought of the taste of it was enough to make Grammy run, hide, and be sick. Then came along sugaring time when the warming sun of March and April made the maple sap run, and all the youngsters took their turn going to school smelling of that universal spring tonic, sulfur and molasses.

Grammy's grandparents tended the big vegetable garden that the family devoured all summer long, beginning with radishes and lettuce, coming soon after wild dandelion greens and cowslips, and then Fourth of July peas. Along came string beans and yellow eye beans for baking, beets, potatoes, carrots, onions, parsnips, cabbage, summer squash and blue Hubbard squash, pumpkins, and corn filling the dinner plates and bins in the cellar for winter meals. Also they raised strawberries, raspberries, and blackberries; these they canned. Grammy remembers as a child her grandmother coming in wearing big red raspberries on her fingers. The berries were large and they'd just slip right over the ends of her fingers, which she would wiggle for Grammy to amuse her. Gramma Angell's loved roses blossomed through July and into August, old-fashioned pale yellow and peach and scarlet. In Grammy's North Montpelier garden today is one of Gramma Angell's red rose

bushes sturdy and flowering all these years, symbol of the family itself. These old folks also cared for hens and, by selling the surplus eggs, garnered a little ready cash money. Not that they needed to buy many things, but even in those turn-of-the-century days grandparents liked to have a pocket that jingled a few coins.

When Gramma Angell was just starting out raising her family and living on the farm, she had two boys. She took the wool from their sheep, she did the whole process. She carded it, spun it, wove it into cloth, and made suits for the boys. Grammy's father was born in 1864, so it would have been back in the 1860s and 1870s that she did that. Her large round worn spinning wheel sits in Grammy's downstairs parlor bedroom today. And Gramma Angell made a beautiful log-cabin quilt which Grammy still treasures. Grammy remembers her making it.

> She was making it in 1900 when I was a very small girl. In each block you see such tiny little pieces. I used to sit with her. I didn't make any of the little blocks, but I made some of the squares. They had the time in those days, they didn't have the car, so they stayed at home.

By the time Grammy was growing up, most clothes were either bought or passed on through the family. Grammy talks about what this was like.

> I wore hand-me-down clothes from the older girls, my cousins who lived with the family at the farm. They handed down all their clothes, including a green coat that had to be made over and I was supposed to wear it. My aunt put a lot of time into it, but I didn't like it. I didn't like the color. I was supposed to be careful of it because I was supposed to wear it all winter. But I went sliding and I slid over the barbed wire fence and tore a great big hole in it. I had to wear it mended but I was awful glad when I tore it!

In the winter on the farm the grandparents took to braiding rugs and dreaming through the proliferation of lavishly color-illustrated seed catalogs. In her last year, after Gramp Angell died and Gramma Angell didn't have the strength in her hands to braid rugs without his help, she carefully cut out pictures of flowers and vegetables from the catalogs and pasted them in scrapbooks she made from the large-size advertising books used by furniture companies and the tailors of fine men's clothes. First she would paste a piece of plain white paper over the advertisement

then she would arrange the cut-outs on this white paper and paste them there. Probably she made the paste herself from flour and water. These scrapbooks were up in Grammy's spare bedroom where I unearthed them this past winter and brought them down into the kitchen to add delight and cheer to gray snowy days. Grammy reminds me that the little many-colored braided rug in the hall at the foot of the stairs is one her aged grandparents made over eighty years ago.

Grammy is lucky to have anything at all from those hard-working, hard-playing days when the close-knit family all lived together on the farm, for after Grammy married and moved to North Montpelier, the farm burned down. No one in the family still lived there then, so they were renting it to another family. Grammy's father, however, loved the farm dearly and in his old age was happiest there. Whenever the weather and his health permitted him to spend some days there, someone would take him up the hill in South Woodbury to the farm. He kept a few rooms for himself, but with the other couple there, the arrangement worked out satisfactorily. He was alone, now an old man, when one of the wood stove pipes caught fire, spread to the ceiling, and was soon out of control. By the time he was able to alert a neighbor and the fire brigade arrived, all they could do was save one or two of the outbuildings, like Gramp Angell's shop which he'd built when he first moved to the farm back in the 1860s. Oh, the loss of irreplaceable treasures, the accumulated heirlooms and sentimental personal belongings which nothing can bring back! The little iron hen bank that sat on the shelf in the upstairs room that when you put a penny in it, clucked and laid a little iron egg. All the more are memories cherished, yet how easily they can fade when nothing tangible exists to reinforce them. All the more valuable that Grammy is telling her children and grandchildren and great-grandchildren her memories lest a way of life pass out of their knowing and a part of them embedded in and nourished by the past be lost forever. A lost memory is like an extinct bird; one imagines the shimmer of iridescence on its wings but never again will the living bird fly. The fire sealed the end of a now old-fashioned way of living, but the land is still theirs. Grammy's grandson and great-grandchildren live on the South Woodbury hill today. All the family enjoys the summer camp with its screened-in porch at the foot of the property where it falls steeply down past the scattered gold deposit to Nelson Pond, named for the Captain Nelson in the family who first cut the trees and cleared the land.

> We always got our wood pile out in the winter, because that gives it time to be good for the next winter. It needs to dry, that prevents a lot of creosote from forming. We always knew what to do to keep the chimney clean, so we never had a serious fire. If you keep your chimney clean, it won't happen. We used to take a chain and go up on the roof and rattle the chain around inside the chimney to get

the creosote out. Now they have a special brush they use. Quite often some people used to build up the wood fire very hot and let it burn out. If there wasn't too much creosote and you did that often, it would clean out the stove pipe. When we did this, we would always be by with pails of water. Those were ways we cleaned the chimney. But people today aren't too careful about this. Whenever there was a fire, the neighbors all congregated, but they weren't organized, there were no fire trucks then. They would take a bucket brigade and try to save part of the building, but the water would have to come from the spring. If you were near a pond like this one here in North Montpelier, it was good, but they didn't have the ponds that they have now. Somebody would be pumping the water up from the well and there would be just a line of people. For a dry old house, buckets wouldn't do very much. But we saved a shed once, when the barn up the hill from the schoolhouse burned, all the neighbors came and we used buckets, dishpans, everything, and we saved the little shed next to it. Someone pumped the water at the well and we kept the shed wet so it didn't burn. But there wasn't much that you could really do.

When Grammy left the farm she went to normal school in Johnson with her best girlfriend from high school. They planned to be teachers and travel and see the world. They boarded together with a family and helped with chores before going off to classes each morning. On weekends in the winter the small group of them doing teacher training headed out across the fields on snowshoes with a picnic lunch to enjoy the bright sunny blustery day. Getting about on snowshoes stuck with Grammy for when she taught at the one-room school in Craftsbury, she crossed the pastures walking over the tops of the stone fences on the deep snow going between the farm where she boarded and the school. Sometimes she would ride on the horse-drawn snow roller used to pack the snow down on the roads. Usually by the time Grammy arrived, one of the youngsters whose job it was would have built a fire in the stove and the chill would be leaving the small square room. Or sometimes Grammy would have to build the fire when the youngster forgot. One of the older ones always had the job of going to a neighbor's for a pail of water. Grammy explains:

We had no running water at the school
so we had to bring water in each morning.
We all drank from the same dipper,
so if one of them had chicken pox, no
problem, everybody got chicken pox.
Everybody was in one room, probably
from ten to fifteen youngsters, all grades,
and the woodstove and an outhouse
and just one teacher. Having everybody
in one room worked back there. You
got the older ones to help the younger
ones, the teacher didn't have time
for all the grades. They knew how
to read and write and do arithmetic
better than they do today. Of course
one of the reasons for this was we
spent more time on those subjects than
we did on some of the social subjects.
We did do some history. A man used
to come and play the violin; that was
a great occasion! Dressed in his swal-
lowtail coat, he played all the tunes
the youngsters would hear at home,
they liked that. And sometimes we
would take big sheets of paper and
draw. The youngsters played pranks
sometimes. They knew I was afraid
of snakes. I had this boy that was
always doing some kind of prank. One
time after lunch he didn't come into
the school, so I went down to the foot
of the stairs--this was when I taught
in Maple Corner--and here he was with
a snake in his hands. Of course I
wanted to scream but I couldn't. I
made him go out and leave the snake
outside and come into the school room.
Another time one of the youngsters
kept shooting spitballs around the
room. So I kept him after school and
I made him roll and spit his spitballs
all around the room for an hour, and
then he had to clean them up. He never
was much trouble with spitballs after
that!

When I told Grammy I was going to come and talk with you about some of the things that she's told me about her life, she said to me, "That's all right, it is just my life as we lived it then." What is it about the texture of this other way of living that we no longer have that is so fascinating to us? We look back on how people lived at the turn of an

earlier century as we near our own turning into the twenty-first century, sensing that we are drawn into the past not just for sentiment and nostalgia, but for more enduring, deeper reasons.

We cannot escape the past, our personal past, and the past of our culture, our roots are in the past, our spoken language, the language of our gestures, our intrinsic values, our sense of worth as individuals and as a people--for all these we draw on the past like drawing up great buckets of water from an overflowing well and not just drinking a little sip, but hearty drafts, and then pouring the water over our heads until it runs down every sinew and splashes around our feet. Our blood, our thoughts, our dreams began in the past and echo the past. Grammy often says, "There's nothing new under the sun, it's just warmed over." Yet isn't it this very bonding between us and the past, a bonding which takes all of us back eventually to life lived on the land, on the earth as hunters, farmers, fishers, which enables us to return, to turn back, look back, reach back, and learn who we are because of who we've been in order to envision who we might become.

Few if any of us are going to try to go back into the past, turn off our electric lights, electric refrigerators, washing machines, media machines, and live in a way that has gone by. Our interest lies not just in how people coped, lived in a technologically simpler world, but in what sort of people that kind of life produced. If we oftentimes have to seem to concentrate on how people did what they did, nourished health and provided for illness, procured food, and lived, loved, and died, it's because the tangible aspects of our lives and our ancestors' lives are open to scrutiny while, as we all know, our inner life and the inner life of a people, of a culture is much harder to enter. When Grammy tells me one of her chores as a young girl on the farm was every morning to clean the glass lamp chimneys, I sense that if I can atune my ear finely enough I can hear something more than just equating this with my putting in a new light bulb when the old one blows. Perhaps I can hear snippets of conversation from those sitting around the lamp in the sitting room on a cool fall evening after supper in the kitchen, dishes done in the black soapstone sink with hot water dipped from the reservoir on the side of the wood cook stove. Usually not only was there nowhere to go but nobody wanted to go anywhere. The corners of the room are shadowed and dark. The children were playing a game of Parcheesi before going to bed. Sometimes there's almost no noise in the room at all, the rub of the rocker on an uneven board, from the fire in the stove the cracking of a piece of pine, Uncle puffing his pipe, knitting needles, the turning of a page, the quiet murmur of the lamp itself. In Grammy's lamp chimneys I see reflected an ability of a people to keep still, and when they do move, to be in synchronism with the natural cycles. They had to be.

When I talk with Grammy I gain a perspective which I can't get in talking with anyone younger or in reading a book. She enables me to participate in the tradition that is oral and is passed on not just with words but with chuckles and tears. She grew up with her grandmother remembering her grandmother talking about her grandmother. My telling

about this is already once removed from Grammy recalling it. Grammy's experience was firsthand and the closest we can come to this kind of primary experience, undiluted and unpredigested, the better our chance of seeing through Grammy's window on the world. I don't need to recount all the ways our own lives are veiled from us, how much of our experience is not firsthand. Everything that comes to us through the media, not just TV but films, radio, newspapers, books is secondhand, or third-, or fourth-, or fifthhand. Only the live media show approaches the primary experience, and even here the machines mix the sound and we are hearing an interpretation rather than having an unexpurgated experience. No one can be born for us, make love for us, or die for us. In between more people than we can ever count intrude their world view on us, preselect, premeasure, prepackage, and prearrange for us what we will see, hear, think, and feel. Fortunately there are still enough Grammys in the world to remind us that living can be experienced raw, ripe, and richly flavored.

Everyone has a story to tell, the external journey of a life, and the inner journey. When Grammy was a young mother living in North Montpelier, she tells about an old guy who lived up one of the hills outside Plainfield Village, who had sleeping sickness.

> He'd come down to the village in his horse and buggy to buy some stuff. He'd buy his groceries and then maybe he'd just sit there in the wagon, lost to another world. Somebody'd come along and unhitch the horse, and the horse would take him home. He had this little open shed at the end of his house and when the horse got home, he'd just go right in there, the horse and the buggy. The old guy would be comfortable, and later when he could get out, he'd unharness the horse, take the groceries in. He lived there all by himself. Then there was this other man, a real hermit. He lived up on Spruce Mountain and I remember seeing him when we used to take the sheep up to pasture in the summer. His house was still standing for many years, held together with string and boards. Was he a dirty stinking old codger! You could smell him if you got downwind from him. Bet he'd never had a bath in his life! He was a real old hermit. He didn't want anybody near him. Who knows what he looked like under all that hair and whiskers and dirt, who could ever tell. He was the dirtiest man seems I ever saw. We used to go by him every day when we were up on the mountain when we went

> to the pond. I doubt if he ever went
> to the village. Somebody might have
> gone for him. People took him things.
> He had hardly anything, just the animals
> and the wilderness.

What we want is to be able to see like an owl, turning our head to the left almost halfway round on our neck and then suddenly snapping it almost halfway round to the right, as if our head could spin on the pivot of ourselves, seeing the world in the round, so that we experienced that place where the past meets the future in the present. Moreover, an owl sees best during transitions, in the dim diffuse predawn and in the long darkening afterglow. These are the thresholds between dark and light, times when forms are indistinguishable from the spaces between them. We are all archaeologists of the living past, and we begin our investigation where our curiosity leads us into the particulars of people's lives. We begin by asking Grammy how she lived and what she did so that, perhaps, like the owl, we may see the circle in the round, glimpse the shape forming in the gloaming. With luck and intuition we may be able to hear Grammy when she begins to unfold the shape forming in her mind that can tell us why, that can tell us what it means.

SEEING VERMONT WITH OUR EARS

MARILYN WOODS

Long ago Vermonters passed on the traditions and stories of their lives as they gathered around the family table for evening meals or the parlor hearth for the warmth of its fire. On more special occasions they gathered with friends and neighbors to raise a barn, husk a plentiful corn crop, or celebrate a joyous event. The sense of "community" was close to these people who had limited access to the world beyond their town.

The word "community" today does not conjure up corn husks and quilting bees as a necessity of life the way it did in the past. Yet, it may evoke images of town meeting, chicken pie suppers, or the town little league field. The folktales and "folksay" of the past have their contemporary equivalents, passed on in different ways. The study of rural Vermont's traditions, past and present, will encourage a "celebration" of the communities in which we live. The medium used to facilitate this study is the radio.

Radio has been in Vermont since 1922, and it has had an impact on the communication and preservation of our rural culture. Today children frequently have highly portable equipment of their own. Radio is very much a part of their lives. Yet do children, barraged by visual stimuli from television, video equipment, and films understand the elements of non-visual communication? Can we as teachers develop our students' speaking, writing, and listening skills, enhancing their ability to communicate through the use of radio? This project proposes to study the concept of community, past and present, while the students experience firsthand the non-visual medium of radio.

Objectives:

1. Students will gain an understanding of the medium, radio. They will be introduced to the basic equipment and jobs necessary to operate a radio station.

2. Students will study various radio personalities such as Rusty Parker or Jon Gailmor ("Just Kidding," WDEV), or radio programs such as "A Hand-Me-Down Harvest" or "Prairie Home Companion," both on Public Radio.

3. Students will become aware of the elements of these programs which reflect current day culture, i.e., the attitudes and values which the programs represent and the reasons for listener support.

4. Students will discuss the ways that radio serves their community's and their own needs.

5. Students will develop their speaking, writing, and listening skills while producing their own classroom radio shows.

Activities:

This project has two components. The first is a study of radio, its programs, personalities, and uses in rural Vermont. The second component is the creation and production of classroom or schoolwide radio programs.

Part I

1. Using the sources from the bibliography included with this project, have the students read or read to them materials describing concerns for programming for community needs, children's shows, or successful listener support.

2. Have the children listen to a specific program either in class or on their own. Have them identify: the personality or personalities involved, the advertising included, the audience for whom the program is targeted, and the design of the program, i.e., talk show, audience participation, music, or news, etc.

3. Using the sources from the bibliography or others in your library, have each student prepare a five-minute presentation on a topic related to radio. Topics may include:
   - a report on a specific radio program, personality, or radio station.
   - the equipment used by radio stations.
   - a specific job at a radio station (writer, producer, editor, broadcaster, sales person, etc.).
   - the history of a specific radio station or program.
   - the history of radio in Vermont.
   - the funding of radio programs.
   - the role of advertising in radio.
   - children's programming.

4. Have various employees from a radio station visit the classroom to speak to the students. Your speakers might include:
   - a broadcasting personality
   - a station manager
   - a technician
   - a sales person
   - a program or advertising writer
   - a program producer
   - a station secretary
   - a station reporter
   - a news person

5. If possible, take a field trip to a radio station to tour the facility and talk with the personnel involved in its operation.

Part II

After studying the radio, create and produce radio programs in your classroom. You may wish to produce fifteen- to twenty-minute, weekly programs for several weeks or for the remainder of the school year, incorporating your radio program into existing writing, language arts, or social studies classes.

Have the children decide the format of their program. Individually or in groups, the students may wish to assume the roles of various radio employees in order to produce your program.

You may wish to have your radio program take on one theme for several shows or to have varying themes each week.

Have student writers write school news, advertisements, and speaking "spots" for your programs.

Have students perform musical numbers for your programs.

Have a simulated "call in" talk show centered on a school issue.

Have student reporters seek out school news and write it up for the programs.

Find another class which will enjoy listening to your radio program. Have some students research with these listeners the needs their program should address.

Have students mimic radio personalities.

The possibilities for your programming are limitless. The interests of your students and the needs of your school and community should dictate the program's format. With the current technology of a tape recorder and a microphone, students can record a slice of Vermont's heritage that they "see with their ears."

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MUSINGS ON CLIO:
LIFE IN THE LITTLE REPUBLICS OF VERMONT

D. GREGORY SANFORD

Teaching history is not the easiest of tasks. A certain percentage of students see history as a dull recital of dates and events that happened somewhere else to someone else. Given a choice between Andrew Jackson and Michael Jackson, these students would tell Old Hickory to "Beat It." Teaching history by using primary sources to provide a state or local perspective on historical events can address this problem. Because students get the opportunity to examine the thoughts and words of those who not only lived through the events under discussion but who also lived within communities familiar to the student, history comes alive to them. Analyzing documents also introduces students to history as a process in a way that simply cannot be done using national textbooks.

Gov. John McCullough (1902-1904) remarked in his inaugural address that Vermont towns were "little republics," which had existed before the state had come into being. These little republics, according to McCullough, were "the inheritance and growth of the ages of Anglo-Saxon uplifting." Vermont's founders, knowing that control of local affairs was the essence of liberty, had created a house of representatives in which each town was represented by a single delegate. Each town, therefore, had an equal say in determining the laws of the state. Furthermore, and I again quote McCullough:

> These republics in one form or other have always had their Legislatures. In their annual March meetings, or at other sessions regularly called, they select their rulers for the year and discuss all public questions and decide what is for the best good of the community and the State; and that judgement expressed at the general election is reflected in the persons of the two hundred and forty-six Representatives standing for these little republics and in the persons of the thirty Senators representing the counties.[1]

A contemporary of McCullough's, former Chief Justice of the Vermont Supreme Court and ex-U.S. Sen. Jonathan Ross agreed. Addressing an Old Home Week crowd at Waterford, Vermont, in August 1902, Ross painted the following picture of the Vermont town:

> The town was a little kingdom within itself. It had stores, doctors, lawyers and men of other professions needed to supply its wants. Very few of its inhabitants transacted business of any amount out of the town. Transportation by the old stage coaches was slow and tedious.[2]

In terms of politics, Ross felt

> that every man was a king. He wielded in part the government and was so far responsible for it. He understood the ballot, honestly held and intelligently wielded, made him, however poor, the equal of the wealthiest before the law. . . .[3] He could not sell his influence without selling himself.

Ross also fondly recalled that towns were economically as well as politically self-sufficient.

> The farmer was then self-supporting. I do not think I had a boughten garment until I was 16 to 18 years old. Not a pound of boughten flour was brought into the house while my father lived. He died in 1856. I well remember the first stove and the first matches I ever saw. I don't think during his life there was much if any meat purchased and brought into the house except cod fish. I never saw a lemon, orange, banana, pine apple, grapes, and such like fruits in my early years. They had apples, currants and the native berries. They lived mostly within their own resources. Lived well, had plenty to eat and plenty of warm clothing . . . . There were none that would be called wealthy, but very few that were poor.[4]

I have chosen to use McCullough's and Ross's remarks to illustrate the possible uses of primary sources for several reasons. Not the least of these reasons is that the portrait they paint of Vermont towns is still commonly accepted today. Even though the old system of one representative for each town was abandoned in 1965, there are still many proponents of the old town government system. Frank Bryan, for example, has received coverage in everything from the Free Press to Newsweek for his arguments in favor of town meetings and local government. Many of his arguments would be familiar to McCullough. One cannot pick up a copy of Vermont Life without thinking of Ross's portrayal of self-sufficient Vermont farms worked by independent and self-reliant Yankees.

More importantly, however, I chose these documents because they readily lend themselves to teaching the process of historical inquiry. How can these documents be used as a teaching tool? Let us look at three possible approaches. One, what are the documents? Two, what do the documents as artifacts tell us? Three, what do the documents as information tell us?

As noted, McCullough's remarks come from his inaugural address. This could lead to a discussion of what an inaugural address is and what role it plays in setting up a governor's agenda. What kind of information source is an inaugural? Obviously, an inaugural will tell us something about the concerns of a particular time and a particular governor. Inaugurals can reflect the position of a political party. In their aggregate, inaugurals can serve as a mirror reflecting the changing concerns of Vermonters and Vermont political leaders. Though inaugurals

are readily available--most of them can be found in the Journals of the Vermont Senate--they are infrequently used. One possible exercise would be to read through several inaugurals to see what information you can find.

Ross's comments are from an Old Home Week speech. This could, of course, lead into a discussion of what Old Home Week was. Old Home Weeks were promoted during the late nineteenth and early twentieth centuries as a way of attracting Vermonters who had emigrated back to their places of birth. This in turn reflected concerns over population migration from Vermont. By the end of the Civil War approximately 42 percent of Vermont's native born were living outside the state. This population migration contributed to Vermont's slow demographic growth from the mid-nineteenth century until the 1960s. During that period there was never more than a 5 percent population increase between censuses. Indeed, there were two decades that actually saw population declines. This in itself could be a focus for classroom discussion. Why were so many people leaving Vermont? Where did they go? How did the town in which you teach fare during these decades? Who stayed in the town? Who left? (For ways to examine this problem, I recommend that you read Nick Muller's recent study "From Ferment to Fatigue? 1870-1900: A New Look at the Neglected Winter of Vermont," Center for Research on Vermont Occasional Paper, no. 7 [Burlington: University of Vermont, 1984].)

What do the documents as artifacts tell us? Ross's speech provides a good example of how the language of a document can be used as a teaching tool. Ross explains that "transportation by the old stage coaches was slow and tedious." I suspect that if you asked your students to discuss stage-coaches, they would immediately conjure up visions of the old West, replete with cowboys and Indians. Their perceptions have probably been conditioned by TV and movie westerns. Though it may be a minor point, Ross's comments illustrate how language in general, and words in particular, can change over time. Examples abound. Towns used to elect a hayward. Who knows what a hayward was? The technology of an age can give birth to numerous words, words whose meaning can change along with the technology. Who, for example, knows what a jerkwater town was? Words can also change if they are closely identified with a particular event. To quickly step outside of the Vermont context, think of the fates of the words D-Day and appeasement. D-Day, of course, was any day of attack. But because of the invasion of Europe D-Day has become inextricably associated with June 6, 1944. Appeasement, until 1939, was a goal of diplomacy. After Munich I doubt any diplomat would proclaim appeasement as a goal.

Finally, what about documents as information? Ross's speech certainly provides a glimpse of the day-to-day life of an earlier time. I suspect it would be somewhat startling to students to think that such currently common foods as lemons and oranges were once exotic rareties. Speeches such as Ross's, diaries, and letters can be useful for breathing life into the past. Let me cite a favorite example. We have, with time, imbued the political leaders of the late eighteenth century with great solemnity. They are our country's Founders, capital F. Running around in three-cornered hats, writing political treatises and constitutions, they seem rather alien to us. And yet they were human beings with human concerns and foibles.

Among the documents in the Vermont State Papers Office of the Secretary of State are the diaries of Dr. Eben Judd. Judd was an assistant surveyor general who had the responsibility for laying out the town lines in the area then known as the Upper Coos and now known as the Northeast Kingdom. Judd kept extensive diaries. His diary from 1786 is called "A Journey to the Upper Coos" and recounts his life while laying out the lines for Lemington, Maidstone, and Averill. The entry for November 30 reads:

> I stayed in Lemington at Esq. Eames's till night. Went to Mr. Hall's at night and was entertained with a fine supper of roasted Turkey, chicken pies and apple pies. The first apples or apple that I have tasted on at Coos. We had a fiddler and a Coos dance. Went from thence to Mr. Lucas's about 10 o'clock at night where we found a Company drinking scalded Rum or Hot Toddy as they called it. We had a high Caper as [it is] usually called. About morning we returned to Esq. Eames's and made out to get to bed without help.

Again, a primary source has helped to make an historical figure human.

As I stated earlier, one of the major contributions the use of primary sources can provide is the realization that history is an intellectual process in which information is evaluated and used. Primary sources, like text books, are written by people who filter their comments through their own perceptions and biases. These perceptions are based upon the information that the writer has available and upon the writer's beliefs and self-interest. Evaluating the information from a primary source requires balancing the content of one source against other available sources. Such a balancing has to be done for specific statements within a document and for the general concept presented by the document in its entirety. Example: The excerpts from McCullough and Ross were written in 1902. Both men were among the state's political elite. Both also paid homage to Vermont's political system, which was in part the "inheritance and growth of the ages of Anglo-Saxon uplifting" and was upheld by an electorate honestly holding and intelligently wielding the ballot. How might the political milieu of 1902 have colored McCullough's and Ross's comments?

The election of 1902 was by contemporary lights one of the dirtiest and most corrupt campaigns in the history of the state. McCullough won the Republican nomination in a three-way race, his chief opponent being Percival Clement of Rutland. McCullough, in particular, was charged with the wholesale buying of votes, and Clement, for a variety of reasons, bolted the Republican convention and ran as an independent. Clement managed to prevent McCullough from receiving the required majority vote in the general election, though McCullough was eventually elected by the legislature. Given this background, Ross's and McCullough's paeans to Vermont's politics and electorate can be viewed in a different light. By having students evaluate such information within its particular context, you will give them greater insight into history than would be possible from a general textbook.

The example of the 1902 election shows how specific statements can be evaluated. A more difficult use of primary sources in learning how to assess information is what to do with larger concepts commonly held by a wide cross section of the population. This brings us back to the general picture of economically independent Vermont towns who possessed a political independence prior to the creation of the state. As I noted, this is a concept that, with some changes, exists today. On one level, it is relatively easy to point out that McCullough, despite his praise of the politically independent little republics that predated the state, knew better. McCullough was doubtless aware that the Vermont Supreme Court had ruled in an 1877 case, Park v. Bennington, that the towns were creatures of the state and did not possess political independence. Why would McCullough be familiar with this case? Park was his brother-in-law.

I have discussed some ways in which primary sources might be used in the classroom. These sources are reasonably accessible to teachers and students. Such sources can be found in not only Vermont's largest repositories such as Special Collections at the University of Vermont in Burlington; the Vermont Historical Society, the State Library, the Public Records Division, and State Papers, all in Montpelier; or museums such as the Shelburne, the Sheldon in Middlebury, or the Bennington; but also through town historical societies and libraries and town clerk offices. I will not pretend that finding appropriate primary sources for classroom use is easy; it is time-consuming. Hopefully, it is also rewarding. I think that you will find that the staff of most Vermont repositories will be helpful and that many of the repositories will have some form of finding aid that will ease your work. I believe the rewards from using local primary sources off-set the disadvantages. Though standard textbooks are perhaps easier to use, history texts are not only expensive but also rapidly outdated. One only has to pick up a history textbook from the 1950s or early 1960s to realize how rapidly these texts can change in focus and information. You would have to search far and wide to find a text from those years that included substantive mention of women, blacks, or Native Americans. Similarly, you would be hard pressed to find a text that did not discuss international events from a Cold War perspective. As Frances Fitzgerald explains in her excellent study of history textbooks:

> Slippery history! Not every generation but every few years the content of American history books for children changes appreciably. School books are not, like trade books, written and left to their fate. To stay in step with the cycles of "adoption" in school districts across the country, the publishers revise most of their old texts or substitute new ones every three or four years. In the process of revision, they not only bring history up to date but make changes--often substantial changes--in the body of the work. History books for children are thus more contemporary than any other form of history. . . . In theory, the system is reasonable--except that each generation of children reads only one generation of schoolbooks. That transient history is those children's history forever--their particular version of America.[5]

Since this is 1984, it has become almost obligatory to make some reference to George Orwell. I will therefore now fulfill my obligation. Although the rapid updating of history texts is necessary, it also smacks of the Ministry of Information's credo that "whoever controls the past, controls the future; whoever controls the present, controls the past." To elaborate: To rely exclusively upon text books is to provide students with history on a platter. The student ends up studying pre-selected facts that have already been placed within an interpretive context. This reinforces the perception that history is simply a recounting of who did what to whom, when. But first and foremost, history is an intellectual discipline; it is a method of inquiry. As Steel and Taylor note in Family History in Schools:

> [History] trains a child in [the] gathering, sifting, and evaluation of evidence. Such a training was never more necessary than in a society in which mass media can make children and adults passive recipients of the carefully manipulated thought-packed politicians, advertisers, planners, and bureaucrats.[6]

The use of primary sources by students helps them recognize how a point of view can affect the interpretation of evidence or to what extent sources are reliable. Students can then learn the ability to understand and use a variety of sources of information, a skill not only necessary for the study of history, but also essential for the maintenance of a free society.

NOTES

1. Senate Journal, 1902, 485-86.

2. Jonathan Ross, Address to the Old Home Week, Waterford, Vt., August 1092, Vermont Historical Society, MSC-6.

3. Ibid.

4. Ibid.

5. Frances Fitzgerald, America Revised: History Schoolbooks in the Twentieth Century (Boston: Little, Brown and Co., 1979), 16-17.

6. D. J. Steel and L. Taylor, Family History in Schools (London, 1973), 2, as quoted in Mary Alexander, CeCe Byers, and Elsie Freivogel, "History in the Raw," Social Education (November-December 1978): 563-64.

WAS THIS TRIP NECESSARY?
"LT. GEN. JOHN BURGOYNE IN THE CHAMPLAIN VALLEY IN 1777"

KENNETH ST. GERMAIN

Preparing young people to be responsible citizens is a major goal of public school education. In keeping with this, Vermont law requires that each student successfully complete one year of United States history. Integrating a portion of Vermont revolutionary heritage into a United States history course is the purpose of this unit. Concepts and techniques used in the study of a military campaign in the Champlain Valley may be applied to any military campaign of the eighteenth, nineteenth, and twentieth centuries. Values formed by such a study may lead the student to understand that war is no longer a valid alternative for solving disputes.

Basic Goals

Planning for a study of Burgoyne's campaign in the Champlain Valley should proceed from some basic goals. These goals provide a starting point for teaching objectives and learning activities. They are as follows:

1. to understand and be able to read a map of the Champlain Valley.
2. to know the function of the Burgoyne campaign and the pathways it followed.
3. to understand the organization and leadership of the British and American armies.
4. to increase the students' awareness of the wilderness and its effects upon a military campaign.
5. to help the students understand the "fog of war theory" and how it limits military action.
6. to increase the students' awareness of the defensive role of the military.
7. to show the student how the campaign was implemented.

Teaching Plan

Lesson 1: Introduction

Materials--Basic text, United States history
-Overhead projector
-Transparency of Lake Champlain from Canada to the Hudson River
-Handout map of the above
-Time line 1763-1777

Presentation--Review causes of the American Revolution
-Construct a time line
-Discuss the importance of Lake Champlain as a water route into the heart of the northeastern United States
-Have students locate key points on a handout map for a homework assignment

Lesson 2: Military Organization

Materials--Same as above

Presentation--Lecture on British and American military organizations
-Point out the strengths and weaknesses of both . . .
-Include British use of German troops and Indian allies
-Discuss use of "Brown Bess" muskets
-Review key points on Lake Champlain maps

Lesson 3: Pathways

Materials--Lake Champlain map

Procedure--Discuss with students the route of the invading British force
-Emphasize the following points:
-Why this route was chosen
-The wilderness nature of the route and its effect upon the program of the British
-The defensive posture of the American response
-The effect upon Vermont settlers

Lesson 4: Contact

Materials--Map of southern Vermont
-Map of Bennington, Vermont, area
-Map of Ticonderoga and surrounding area
-Map of Hubbardton, Vermont, area

Procedure--Discuss with students the investment of Fort Ticonderoga
-Emphasize:
-Reasons for its fall to the British
-The retreat of the American forces into Vermont
-The effect of its fall upon central and southern Vermont
-Discuss the Battle of Hubbardton
-Emphasize:
-The only Revolutionary battle fought in Vermont
-Discuss the Battle of Bennington
-Emphasize with map:
-This battle was fought in New York State
-The effect of the American victory upon Vermont and its population

Lesson 5: On to Saratoga

Materials--Map of Hudson River Valley from Albany north
-Map of Saratoga Battle site

Procedure--Lecture on Battle of Saratoga
-Emphasize:
-British defeat here caused by continued losses in the Champlain Valley and at Bennington and the difficulty in passing through wilderness
-That the defeat of the British will secure an alliance with the French
-The importance of the French alliance in the American Revolution

Lesson 6: "Fog of War"

"Fog of war" is a term used to describe war viewed from the perspective of the participants. As a commander shapes his plans and directs his troops, he often is operating in a "fog" or, suffering from a lack of information about other battle maneuvers. He thus may make a decision which in retrospect, with a fuller view of events, appears to be poor judgment. This is particularly true of earlier time periods when communications were slower and more difficult than today.

Similarly, plans which appear sound on paper and feasible at headquarters may be foiled by unforeseen, unpredictable events. Karl von Clausewitz's "friction of war" theory encourages that this factor of unpredictability be considered by students of military history.

The following lesson is intended to acquaint the students with the "fog of war" theory and then to have the students apply that theory to their study of Burgoyne's campaign. For further reading on "fog of war" see Douglas Southall Freeman, R. E. Lee (New York: Charles Scribner's Sons, 1934), Foreword, 9. For further reading on "friction of war" see Karl von Clausewitz, On War, ed. Michael Howard and Peter Paret (Princeton, N.J.: Princeton University Press, 1976), chapter 7, 119-21.

Procedure--Discussion:
-What did Burgoyne know and when did he know it?
-What did the Americans know and when did they know it?
-When did the Americans/British operate in "a fog of war"? That is, did the British or the Americans have the information we now have from the historians who have studied both sides of the campaign?
-Did the commanders have to operate without facts we now have in 1984 which they did not have in 1777?
-Should the British invasion of the Champlain Valley have taken place? Was the British invasion necessary?
-Could a more enlightened foreign policy on the part of the British or on the part of the Americans have avoided war?

-If the Americans had been offered commonwealth status--as Canada was in 1848--could war have been avoided?
-If war had been avoided who could say what superior level of culture the English-speaking people could have achieved with the combined materials and economic resources of England and North America?

What about Simulations?

Of course one does not recommend that you create a battle in your classroom. Yet eighteenth-century battles are created yearly at Hubbardton and Bennington, Vermont. Some areas in Vermont field "Revolutionary" military units for battle recreation.

Sources for reproduction
-Military clothing is sold by James & Sons, 1230 Arch Street, Philadelphia, PA 19107
-Firearms and other military items are sold by G. Gedney Godwin, Box 100-M, Valley Forge, PA 19481
-Toy soldiers are sold by The Soldier Shop, 1222 Madison Avenue, New York, NY 10128.

Field Trips

In Vermont:
-Bennington Battlefield
-The Bennington Museum
-Hubbardton Battlefield

In New York:
-Fort Ticonderoga
-Saratoga Battlefield National Park
-Mt. Hope, Ticonderoga, N.Y.

Some library research projects:
-Detailed battle map
-Life of a common soldier in 1777
-Camp life
-Food preparation in military camp
-Recreation in camp
-Role of Indians
-Why men fought?
-Treatment of the wounded
-Treatment of the sick
-Role of cannon in the campaign
-British military discipline
-British military dress
-American military discipline
-American military dress
-German military dress

Color slides, maps, etc.
-Ft. Ticonderoga
-Saratoga National Park

Evaluation

Test on content covered in these materials.
Evaluation of student's research projects, both written product and presentation to class.

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Note: All of the above can be found in Bailey/Howe Library at the University of Vermont.

POLITICS AND BED LICE
A HISTORICAL STUDY OF VERMONT INNS

MICHAEL PARETTI, SUE LEWIS, AND ANDREA TORELLO

> The two great social institutions of 18th century New England were the churches and the inns, and it would be difficult to decide which was more important.
>
> --Perspectives '76

Vermont inns are an interesting source for the study of Vermont today as well as its past. They provide valuable insights into the culture of the eighteenth, nineteenth, and twentieth centuries. Transportation, food, architecture, career opportunities, and individual personalities are just a few of the topics which can be introduced. As the center of many eighteenth- and nineteenth-century communities, a study of inns provides a lively view of life in Vermont. A 1777 traveler wrote, I "slept not, the bed being preoccupied by innumberable vermin" (Perspectives '76). But obviously not only vermin visited inns; both President James Monroe and the Marquis de Lafayette made extensive tours of the state and stayed in Vermont inns.

Materials for studying inns integrate history, geography, role playing, oral history, poetry, art, and architecture. They emphasize the comparison of the inns of the past with those of today. Both the questions and the suggested activities that follow are designed for students of the intermediate grades and up.

Concepts

What functions did inns serve in the eighteenth century? the nineteenth century? What needs do they meet today?

How and why were inns important?

What factors led to the location of inns?

How have inns changed? How are they similar? Explain the changes.

How does the architecture of an inn relate to the time in which it was built? What similarities are there in inn designs?

What would it have been like to travel in the eighteenth century? the nineteenth century? How does that compare to travel today?

What might the life of an innkeeper have been like? How is that occupation different today?

What can be learned from the study of fees charged for various services? What can be learned from the study of menus and recipes?

What were some of the laws governing inns in the past? How do they compare to the laws today? Why do laws change?

What are our expectations of an inn today? What services do we need? How have expectations changed?

How does the "Bob Newhart Show" relate to the reality of running a contemporary Vermont inn?

Activities

Make tours of local inns.

Study the signs of various inns and draw, paint, or make reproductions of the signs.

Make a model of an inn or of part of an inn--a room, the kitchen, the tavern.

Draw early roads on a Vermont map and place inns on the map. Draw early railroad routes on a map and plot the inns. Discuss the relationship of these inns to transportation routes.

Plan a trip by stagecoach or train from one inn to another. Write a diary of the trip.

Read selections from diaries of travelers.

Write journals in the manner of someone working at an inn: a cook, a tavern master, stable boy, blacksmith, etc.

Draw sketches of stagecoaches, trains, and inns. Take photographs of inns.

Go to your local library, museum, or historical society to research a topic related to an inn such as famous visitors, architectural design, a day in the life of..., inventory of various tavern rooms, etc.

Study old newspapers to learn about inns. Old ads could be copied and redone as posters by the students. Original ads for inns could be created.

Find out about fees and services one hundred or two hundred years ago. Visit an inn and learn about present fees and services.

Read poems written about inns and write poems of your own. Poems could be written in the voice of someone working at the inn or through the inanimate eyes of a common inn fixture such as a tavern mirror, etc.

Study census records to discover the names of people who worked at an inn and the jobs they had. By studying two sets of records fifty years apart you could compare and contrast the jobs at the inn.

Role play discussions between a traveler and innkeeper, two men in the tavern, an historic moment that took place in the inn, etc.

Talk to local historians about an inn. For twentieth-century lore talk with local people and record their stories of the inn.

Find out recipes used in the inns of the eighteenth and nineteenth century. Prepare some of the recipes.

Make a time line of important dates in an inn's history and on a corresponding time line plot what other important events were happening on these dates in your town, Vermont, or the United States.

Find out how food was preserved one hundred years ago, two hundred years ago. Preserve some food by salting or drying.

Learn what beds were like one hundred/two hundred years ago. Make a mattress and pillow.

Publish your own guide to local inns.

Resources

The resources for this unit will be mainly local: local citizens, historical societies, libraries, museums, town clerk offices, and the inns themselves. The concept of using inns as a focus for studying the history of the times is undocumented. Following are some suggestions of areas to research and some resources available in the Wilbur Collection of Vermontiana in Bailey/Howe Library at the University of Vermont.

Diaries - There is a guide to authentic diaries in the Special Collections Room at the University of Vermont's Bailey/Howe Library. Entries are alphabetical, and each listing gives the dates covered in the diary and the type of entry, such as personal or travel.

Manuscript Catalogue - There are several items under the heading "Description and Travel" or under specific hotel or inn names. This collection includes a scrapbook and some registers from inns.

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Vermont Business Directory - 1870-1903.

Vermont Life Articles: "The Palace" [Originally Battenkill Inn; has short history] (Spring 1975).
"Grafton--A History of the Town and Inn" (Summer 1968).

Walton's Vermont Register - This publication is similar to the Vermont Yearbook. It begins listing inns in 1870. It also names officials, businesses, and proprietors and owners. The Wilbur Collection has copies from 1818 to the present.

Helpful information can also be found under the following headings:

Stagecoach
Turnpike
Inns
Hotels
Description and Travel
Travel

For current information on Vermont inns write to the Vermont Department of Tourism for guides and brochures. Also write or have students write to specific inns requesting information.

MYTH OR REALITY?
THE UNDERGROUND RAILROAD IN VERMONT

ROSALIE ANGELL

The Underground Railroad was a conspiracy on the part of Vermont ministers, housewives, and respectable businessmen to violate the law of the land. In opposition to the Fugitive Slave Acts of 1793 and 1850, Vermonters organized to help runaway slaves escape to Canada. Myths and legends abound concerning the Underground Railroad. The story of this movement is an exciting one, sure to capture the imagination of both elementary and secondary students of history, literature, and other subjects.

At the beginning of the Civil War there were twenty thousand Negroes in Canada. The exact number of escaped slaves who traveled on the Underground Railroad in Vermont is unclear, but Vermont's role in anti-slavery causes was far reaching.

The Vermont Constitution of 1777, under which Vermont joined the Union in 1791, was the first to prohibit slavery in the United States.

A Declaration of the RIGHTS of the INHABITANTS of the STATE of VERMONT

> That all men are born equally free and independent, and have certain natural, inherent and unalienable rights, amongst which are the enjoying and defending life and liberty; acquiring, possessing and protecting property, and pursuing and obtaining happiness and safety. Therefore, no male person, born in this country, or brought over sea, ought to be holden by law to serve any person as a servant, slave or apprentice, after he arrives to the age of twenty-one years, nor female in like manner, after she arrives at the age of eighteen years, unless they are bound by law for payments of debts, damages, fines, costs or the like.

Nine years later further provisions were passed to protect all persons residing in Vermont against sale into bondage regardless of color.

AN ACT TO PREVENT THE SALE AND TRANSPORTATION OF NEGROES AND MOLATTOES (MULATTOS) OUT OF THIS STATE

> Whereas by the Constitution of this State all the subjects of this Commonwealth of whatever colour are equally entitled to the inestimable blessings of Freedom unless they forfeited the same by the commission of some crime, and the Idea of Slavery is expressly and totally exploded from our free Government.

> And whereas Instances have happened of the former owners of Negroes in this Commonwealth making sale of such persons as Slaves notwithstanding their being liberated by the Constitution, and attempts have been made to transport such persons to foreign parts in open violation of the Laws of the Land.
>
> Be it therefore enacted by the General Assembly of the State of Vermont that if any person shall hereafter make sale of any subject of this State or shall convey or attempt to convey any subject out of this State with intent to hold or sell such person as a Slave every person so offending and convicted thereof shall forfeit and pay to the person injured for such offence the sum of £100 and cost of suit to be recovered by action of debt complaint or Information.

In 1833 Vermonters formed a branch of the anti-slavery movement, the first state body of its kind in the U.S. Vermont also formed its own branch of the American Colonization Society in 1819, whose purpose was to end slavery in the U.S. and settle the freed slaves in Liberia, Africa. The anti-slavery people differed with this group on the African resettlement plan.

Before William Lloyd Garrison started the Liberator in Boston in 1831, he was writing against slavery in Bennington, Vermont. He published articles in the Journal of the Times in 1828.

In 1843 Vermont passed an additional law rendering it illegal to recapture slaves in Vermont. This contradicted the Fugitive Slave Law which allowed slave owners to recapture their property and stated that anyone caught helping a runaway could be fined $1,000 and imprisoned for six months.

Not all Vermonters, however, were abolitionists. In 1833 Samuel May, a Connecticut abolitionist, lectured in Montpelier. Following the lecture, it was only through the help of a Quaker woman that May escaped a rowdy crowd. A mob also broke up an anti-slavery meeting in Randolph that same year.

In 1855 a group from the Randolph area traveled to Kansas to make sure that Kansas would not become a slave state. In 1856 the Vermont legislature appropriated $20,000 for the freestate men in "Bleeding Kansas." In response to this appropriation a Georgia state legislator suggested digging a ditch around Vermont and floating the Green Mountains out to sea! As late as 1880 a southern newspaper suggested trading Vermont to Canada or putting it on exhibition as a fossil at the World's Fair.

These are but a few of the facts which begin to give shape to Vermont's position on slavery and the state's involvement in the Underground Railroad. The following list of activities, along with the student and teacher bibliographies, will provide for further study of this emotion-packed and, at times, seemingly contradictory topic.

Objective:

Experiencing the concept and events surrounding the Underground Railroad through a variety of topics and learning techniques, the students will develop an awareness of a variety of social issues--past and present.

Activities:

Sifting the evidence

-Read the sections of the Vermont Constitution that deal with slavery included in these materials. Some possible discussion topics are:

-human rights
-natural rights
-equality of man
-absence of reference to women
-slavery
-indentured servants

-Have a Quaker talk about meeting, peace activities, or why Quakers opposed slavery.

-Research laws which governed slavery.

-Fugitive Slave Act
-Vermont Personal Liberty Law of 1840
-Dred Scott Decision
-Emancipation Proclamation

-Locate newspaper accounts of slavery, abolitionists, or editorials on the slave question.

-Suggestions for research

1. Was there an Underground Railroad in Vermont? If so, how extensive was it? Who were its leaders?

2. How extensive was press coverage on the slave question?

3. How consistent was Vermont's Constitution with the actuality of slavery in the U.S. or in Vermont? Were there Vermonters who owned slaves?

4. What moral issues are involved with owning slaves, helping to free slaves, and the civil disobedience surrounding the Underground Railroad?

5. Who were some of our country's leaders who opposed slavery or supported it?

What's your opinion?

-State your position given the dilemma of:

- -hiding a runaway
- -hunting a runaway
- -remaining neutral

-Topics for group discussion:

- -abolition
- -states' rights vs. federal rights
- -civil disobedience
- -hiding refugees today (Weston Priory)
- -colonization movement of slaves to Liberia

-Debate Southern vs. Northern attitudes.

-Write a sermon to be delivered preaching against slavery.

-Draw a political cartoon for this period.

-Write a pamphlet of persuasion on one side of this hot issue.

-Write an editorial.

The arts--drama, music

-Dramatize an episode from an escaped slave's journey north.

-Role play slaves with their owners or overseers.

-Study the lyrics of songs associated with slavery or escape*:

- -"Go Down Moses"
- -"Follow the Drinking Gourd"
- -"Michael, Row the Boat Ashore"

*Slides and cassettes of "Black Music in America" SVE are at the Regional Library in Berlin, Vt.

Media Center activities

-Vermont ETV--"American Scrapbook"--two episodes concerning slavery are #10--"Louisiana Plantation," and
#11--"North to Freedom"

-University of Vermont Instructional Development Center's Media Library--Filmstrip and Cassette--"Vermont, the Civil War, and the Battle of Gettysburg." Discusses Vermont's opposition to slavery before the Civil War.

-Read fictionalized books on the Underground Railroad (see the annotated bibliography).

-Library skills

-research for general and specific information.
-look up terms and vocabulary and then divide into PEOPLE/TERMS/DOCUMENTS.
-take notes from history books.
-construct a time line.

Writing

-Suggestions for creative writing:

-Where would you hide a slave in your house? What are the complications of hiding a fugitive?
-Write a poem on personal freedom.
-Write a letter from an operator (owner of a safe house) to a friend.
-Interview and transcribe remarks of a real or imagined person from this time period.
-Write a biographical sketch of a prominent person in the underground movement.
-Write a play or skit depicting an experience on the Underground Railroad.
-Create a myth or legend of an underground experience.
-Write a section of a diary kept by a literate slave.

Geography

-Discuss physiographic features and how they influenced the routes of the Underground Railroad.

-Trace possible routes along the eastern trunkline from Brattleboro to Montpelier and the western trunkline from Bennington to Burlington.

-Put Vermont routes in context with larger U.S. routes to find places of origin, destination, and connecting routes.

-Plot the distribution of congregations of Quakers and/or Protestant abolitionist churches on a map of routes.

-Given x number of miles an adult male could walk, how many safe houses would one need to proceed from Brattleboro to Montpelier? How many days would it take? How long if there are children, some of whom have to be carried?

-Map out an itinerary of a visiting abolitionist.

-Compare Underground Railroad routes with Indian trails and roads of today.

Field trips

-Many towns have "safe" houses known by documented evidence or by word of mouth to have been stations on the underground railroad. A partial list is:

-Rokeby Museum, Ferrisburg--open to the public
-Titus Hutchinson House, Woodstock--store, offices
-Bezaleel Bridge Home, West Windsor--private home
-Mark Rice House, Burlington--YWCA
-Weed House, East Montpelier--private home
-John Wheeler House, Burlington--History Department, University of Vermont
-Kedron Valley Inn, South Woodstock--public inn

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Laura, who has returned to the North after living in the South for four years, helps her brother and an old friend to foil slave catchers at Tyron's Folly. This blends fact with fiction and the setting is an actual house in upper New York.

Fife, Dale. Who Goes There, Lincoln? Coward, McCann, 1975.

Club members and Lincoln Farnum "borrow" an old boarded-up firehouse and find it has historical significance.

Fritz, Jean. Brady. Coward, McCann, 1960.

This is about how a family Bible came to be written. It is set in Pennsylvania in pre-Civil War and anti-slavery debate times.

Hamilton, Virginia. House of Dies Drear. Macmillan, 1968.

A family moves from the South to Ohio into a house that was once an underground station. Thomas helps unravel the mystery about the abolitionist Dies Drear and two fugitive slaves murdered in the house.

Mathews, Marcia. Freedom Star. Coward, McCann, 1971.

Jeff's mother has been sold to a distant plantation. His father, Big Jeff, runs away. Little Jeff decides to catch a ride on the Underground Railroad.

Meadowcraft, Enid. By Secret Railway. Crowell, 1948.

Jim's father purchases his freedom, but when he arrives in Chicago, his father is dead. Jim finds a friend in David Morgan, who rescues him from slave catchers.

Smucker, Barbara. Runaway to Freedom. Harper and Row, 1977.

Julilly and three fellow slaves escape and reach Canada. This book has maps and real-life abolitionists--Alexander Ross and Levi Coffin.

Williams, Jeanne. Freedom Trail. Putnam, 1973.

This is about the violence in Kansas. It raises the moral issues involved in aiding runaway slaves.

Wristen, Hildreth. Susan's Secret. Ariel, 1957.

This takes place in Montpelier, Vermont. Susan knows that her parents are against slavery and attend anti-slavery meetings. She is curious about the strange noises in her house. Her curiosity leads to the discovery of a hiding place for slaves and a secret trip on the Underground Railroad.

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THE BURLINGTON WATERFRONT

DAVID ORR

During Burlington, Vermont's early history, Lake Champlain and the Burlington waterfront played a major role in the growth of the city. Today this is no longer true although future redevelopment plans for the waterfront may once again make it a significant factor in city growth.

This unit is designed to be part of a larger study of the history and geography of Lake Champlain. It also can be used independently. The material included should enable students to learn what factors can influence the growth of the city, in this case Burlington, as they study Lake Champlain and the waterfront or port facilities.

The text included below is a summary of a thesis, written by the author, entitled "The Port of Burlington, Vermont: Site and Situation A Study in Historical Geography." This thesis is available in the Special Collections Department in Bailey/Howe Library at the University of Vermont. Maps from the thesis have been included here to help illustrate the text and for use in the suggested student activities. The maps can be used to make outline maps.

Project Goals

To show the factors that influence the growth of a city.

To show how a certain area of a city (waterfront) can play an important role in the growth of that city.

To show what physical changes have taken place on the waterfront.

To show what functions the waterfront has served in the past and the present.

To look at the future possible uses for the waterfront.

Historical Geography of the Lakeport of Burlington, Vermont

Burlington, Vermont, in 1873 was the third leading lumber port in the United States (Lamb, 1940:606). The waterfront, as a point where water and rail transportation came together, was crowded with docks, piles of lumber, and industries associated with lumber, as well as other industries dependent upon water transport. Harbor traffic was heavy, consisting primarily of steamboats, sailing craft, and barges. The growth of Burlington in the latter half of the nineteenth century was largely related to its port facilities and its situation on a major water route.

The years between 1870 and 1890 marked the maximum development of the port of Burlington. In the years to follow, harbor functions declined along with use of Lake Champlain as a water route. With the twentieth century, the decline became more rapid as other forms of transportation were developed and new markets no longer depended on the lake for shipment of goods. Burlington today has very few port functions in contrast to the earlier period when the harbor was its door to opportunity. The Burlington area continues to grow but port activities no longer contribute significantly to the growth.

The functions of the port of Burlington have changed many times, as has its situation in regard to markets and use of the lake route for transportation. It is the purpose of this paper to analyze these changes and the factors that encouraged them in the order they occurred. This, then, is a study of the development and decline of a port.

Early Trade

The Champlain Canal, connecting Lake Champlain and the Hudson River, was constructed in 1823. Prior to that year, trade in heavy goods was difficult and expensive between the Champlain valley and the Hudson valley because of the necessity for overland shipment. On the other hand, goods could move directly by water between the Champlain valley and the St. Lawrence valley via the Richelieu River on small boats and rafts able to negotiate the rapids on the Richelieu. Therefore, it was to the St. Lawrence that trade focused, with goods destined for and coming from Canadian and European markets.

Large rafts of lumber served as important vehicles of transport for bulky products during the period of trade with Canada which lasted from the 1780's to about 1820. The rafts, constructed during the winter on the ice of the Winooski River, were floated in the spring to Lake Champlain and then, with the help of the south winds, northward through the Richelieu River to Quebec City, a journey of about a month (Muller, 1971:17). They were made of lumber to be sold in Canada, and carried other items of trade such as pearl ash, potash, iron, and a variety of agricultural products. The large rafts could navigate the Richelieu Rapids, between the towns of St-Jean and Chambly, if they were divided into sections and then reassembled at the end of the rapids. Thus, many products destined for the St. Lawrence area could be shipped by raft but not by boat.

Nearly all exports of masts, staves, and oak timbers, and varying amounts of shingles, pot and pearl ash, boards, planks, hoops and agricultural products from the Champlain valley went to Canada. Some goods, such as lumber for ship masts, pork, and corn, were shipped to England by way of Quebec City. All British goods entered Vermont duty free except furs. In 1796, the Jay Treaty strengthened economic ties by removing several mutual trade restrictions between Britain and the United States. As a result, Canada imported more varieties of American manufactured goods (Muller, 1968:87 and 181), and Burlington's economy expanded.

The shipbuilding industry of the Champlain valley began in Burlington in 1790 when Gideon King and Job Boynton built two cutters weighing about eight tons each to run between Burlington and Plattsburgh and Essex, New York. That same year saw two sloops of twenty-five tons constructed at the foot of what is now King Street. Later, King and Boynton purchased two heavy war schooners to carry horses and other livestock between Burlington and St-Jean (Cone, 1945:15). From these beginnings, Burlington developed into a shipbuilding center. From 1790 to 1814, twenty-nine sailing vessels of thirty tons or more were constructed at Burlington and at Essex and Whitehall in New York. The first eight of these were built in Burlington between 1790 and 1800 (Hemenway, 1868:670).

In 1791 only a small part of what is now Burlington had been cleared of forest vegetation. There were three houses near the harbor at the foot of Water Street, now called Battery Street, where Gideon King developed the first port functions of shipbuilding and cargo handling. The remainder of Burlington's 330 inhabitants lived along what is now Pearl Street, near the Winooski River falls, and near the center of today's business district. Harbor facilities included a few logs tied to the shore to form a single dock unable to serve large ships because of shallow water. To unload the larger ships, items that could float, such as barrels of port, rum, or molasses, would be thrown overboard and floated ashore while a scow called the "Old Lion" unloaded passengers and products that could not be floated ashore (Lord, 1899:1523). A description of the harbor in 1797 states: "There were no wharves at Burlington. The woods reached down to the water's edge all along the shore from Red Rocks to Rock Point." Only a cove provided space for small craft to tie up. Between 1800 and 1812 most of the forest was cut (Hemenway, 1868:669).

In 1807 the United States Congress passed the Embargo Act, designed to put economic pressure on Britain in retaliation for its impressment of American sailors and seizure of American ships as well as to restrain most land and seaborne commerce with foreign nations, including Canada (Crockett, 1921:6). However, it did nothing to change the focus of trade in the Champlain valley. Rather, the act infuriated the people of New England and New York who were affected, and Champlain valley merchants chose to disregard it. Smuggling was widespread, commonly employing rafts (Muller, 1968:218). Had enforcement of the act been complete, the economy of the Burlington area would have declined. Instead, trade increased.

The War of 1812 accomplished what the Embargo Act could not. It curtailed much of the commerce carried on the lake. The smuggling that went on with Canada was mainly overland. In general, the War of 1812 forced a reorientation of trade to other markets, mainly to areas south of the Champlain valley. The war also spread the shipbuilding industry to other parts of the lake, especially to the south of Burlington. Although trade with Canada resumed after the war, a new focus of trade had developed which would bring about many changes, especially for Burlington.

Canals

With the opening of the Champlain Canal in 1823, the Champlain valley and Burlington prospered, and the shift in the focus of trade to the south, begun by the War of 1812, was strengthened. Burlington by then had the best port facilities on the eastern side of Lake Champlain and a growing hinterland. It soon became the major collection and distribution center in northern Vermont.

> The opening of the Champlain Canal diverted to New York considerable commerce from Vermont which had gone previously to Boston, Massachusetts, Hartford, Connecticut, and Portland, Maine. It served also largely to increase the importance of Burlington as a port (Crockett, 1921:189).

Goods placed on board canal boats could be shipped directly to New York City. The canal reduced the shipping time from Burlington to New York City by over 50 percent and the cost by about 60 percent. For example, before the canal opened, it took twenty-five to thirty days to ship goods from Burlington to New York City at a cost of $25 to $30 a ton. With the canal, the time was reduced to ten to fourteen days at an average cost of about $10 a ton. By contrast, the rate on the Connecticut River was $32 a ton and the trip to Boston took twenty-five days (Crockett, 1921:177 and 189). This trade advantage also enabled Burlington to compete with Boston as a wholesale market for northern Vermont.

The excellent situation of Burlington made it the point of shipment to the New York and Boston markets for the produce of its hinterland which extended north to the Canadian border and east to the Connecticut River. The papers of Thomas H. Canfield, at the time a prominent Burlington shipper and wholesaler, indicate something of the extent of the hinterland.

> Large numbers of eight and ten horse teams from Woodstock, Northfield, Bradford, St. Johnsbury, Hyde Park, Derby Line, Montpelier, and other places with their loads of starch, butter, cheese, wool, scales, and manufactured goods kept us a lively business with the interior, exchanging for flour, salt, iron, steel, nails, and other merchandise. (Canfield, 1946:107).

Mineral resources from the area, such as iron and copper ores, marble, and granite, were also transported to markets via the Champlain Canal and the lumber industry took advantage of this inexpensive means of transportation with the discovery of new markets in the Hudson valley.

A second canal important to Burlington, the Chambly Canal on the Richelieu River, opened in 1843. The development of this canal had been slow, partially because the flow of trade had shifted to the south after the Champlain Canal opened. With completion of the Chambly Canal, however,

it became possible to ship goods directly between New York City and Montreal, to the benefit of the port of Burlington. Between 1823 and 1850, Burlington changed a great deal in population and appearance. The population of Burlington more than tripled during this period so that by 1840 the town had become the largest in Vermont, and from 1850 on it was the largest port on the lake.

Construction began on the breakwater for the harbor in 1837. At that time the breakwater was 900 feet long, with another 1,100 feet planned. It was located some 1,000 feet from the central wharf in approximately 30 feet of water. The total cost of the breakwater was $150,000, with the federal government contributing $70,000 (Thompson, 1842:216). A much needed addition to the harbor, the breakwater provided protection for three wharves. As the harbor grew, so did the breakwater. A description of the harbor in the 1840's states that there were four docks and a shipyard, and that one could look out over the bay and see 100 ships (Horton, 1912:48).

With the success of the Champlain Canal, other canal routes were proposed, some quite extensive. The development of the railroad, however, soon ended those plans. Yet traffic on the Champlain Canal increased steadily until 1899 when it reached its peak.

Sail and Steam

Prior to the 1840's, goods moving between Lake Champlain and the Hudson valley through the Champlain Canal made the journey on two types of vessels. Regular sailboats, some quite large and some pulling barges plied the lake and river. However, many of the larger sailboats could not traverse the canal, which then was narrower and more shallow than it is today and was also crossed by low bridges. Therefore, goods on such sailboats had to be transferred to barges for movement through canal.

In 1841, the Follett and Bradley Company established the Merchants Line with a fleet of special canal boats that may be credited with ending the use of sailboats in the canal trade. These special boats had removable masts and sails, an innovation that allowed them to carry cargo not only on the lake and river but also through the canal. They thus had a significant advantage over the regular sailboats (Amrhein, 1958:175).

The first steamboat on the lake was the "Vermont," constructed in Burlington for service beginning in 1809. This vessel began a steamboat era of 145 years on Lake Champlain that ended in 1954 when the "Ticonderoga" was removed from the lake. The "Vermont" ran the length of the lake from Whitehall, New York, to St-Jean on the Richelieu River in Canada, stopping at many of the ports on the lake to pick up and discharge passengers and freight. Although plagued by frequent breakdowns, it operated, with a short interruption during the War of 1812, until 1815 when it sank in the Richelieu River with a broken crankshaft through its hull. Although its service was short-lived, the "Vermont" had demonstrated an ability to maintain a scheduled route and started a revolution in water transportation

on Lake Champlain. Approximately thirty steamboats were built and then operated in commercial service on Lake Champlain between 1808 and 1954, only two of them built after 1900 (Wilgus, 1945:53). The steamboat was important in the canal trade as a towboat and in the open lake as a passenger and freight boat. The first steamboat company on the lake, the Lake Champlain Steamboat Company, established headquarters in Vergennes in 1813 but within seven years moved to Shelburne Harbor, just south of Burlington Bay. Later the company merged with the Champlain Transportation Company forming the largest steamboat organization on the lake (Shaughnessy, 1967:235).

In 1849 the railroad came to the Champlain valley and with it came many problems for Burlington. Before this, Burlington had competed favorably with Boston for the wholesale trade of northern Vermont because it was the entrepot for goods brought in via the Champlain Canal. However, the degree to which the railroad would affect Burlington depended on the route it took. Two railroad companies, the Rutland and Burlington Railroad and the Vermont Central Railroad, applied for charters for trans-Vermont routes. The route proposed by the Rutland and Burlington Railroad would connect Burlington with Boston by way of Rutland and Bellows Falls. If this route received a charter, Burlington would have the advantages of a rail connection with Boston but at the same time would maintain its position as the wholesale center for northern Vermont and in addition have improved access to southern Vermont. On the other hand, the route proposed by the Vermont Central Railroad would reduce Burlington's trade role for it would extend west from the Champlain valley by way of the Winooski River valley and the White River valley to the Connecticut River valley, there to connect with railroads leading to Boston. Goods from northern Vermont destined for Boston could then reach their market through towns along the railroad east of Burlington rather than through Burlington (Shaughnessy, 1964:3).

Unfortunately for Burlington, both railroads received charters and the city's trade role was further challenged when the Vermont Central Railroad negotiated an agreement with the Vermont and Canada Railroad to create connections at Essex Junction with a line to Canada and areas west to the Great Lakes. Since the Rutland and Burlington Railroad had no direct connection with Canada at this time, Burlington's only rail route to Canada lay via a spur line of the Vermont Central Railroad through Essex Junction. Only passengers and light freight were transferred from Burlington on that spur line to Essex Junction. In order to compete more favorably with the Vermont Central Railroad, especially for trade in barrels of flour from western Canada, the Rutland and Burlington Railroad in 1852 took advantage of Burlington's location on Lake Champlain by using barges to carry goods between Burlington and Rouses Point, New York, where another railroad had connections with points west. This rail-water transportation link was soon to be advantageous to Burlington as the lumber trade expanded.

Railroads developed on the Vermont side of Lake Champlain earlier than on the New York side due to the topography of the land. On the Vermont

side, the Champlain valley is nearly flat and better suited to the development of roads and railroads than the New York side which has mountains bordering the lake. As railroad lines increased in number near the lake, they brought about a shortening of steamboat routes on the lake. Prior to 1850 the southern terminus was Whitehall, New York, and the northern, St-Jean, Quebec. The northern terminus was moved in 1851 to Rouses Point, New York, and in 1875 to Plattsburgh, New York. In 1874 the southern terminus was moved to Ticonderoga, New York. Thus, within a quarter century, the railroads reduced steamboat routes from 125 miles to 81 miles (Ross, 1930:131).

Steam proved to be a revolutionary power source for transportation both on water and on land in the Champlain valley. Because of Burlington's site as a port and on a railroad line, water and rail combined to open new opportunities for business development.

Lumber

Shortly after construction of the Champlain Canal in 1823, it appeared that the lumber industry in the Champlain valley, important to the economy since early settlement, had reached its peak and was on the decline due to diminishing supply of merchantable timber. However, Burlington lumbermen soon found themselves in an advantageous position again, because Burlington was the best port on the lake with rail connections. The Chambly Canal, opened in 1843, created more opportunity for this industry in Burlington (Rann, 1886:326). That canal, the lake, and the railroad created a new route for lumber from Canada to be shipped into the United States.

The first load of Canadian timber came to Burlington in 1850. It was six years later, however, that the potential of this new industry was realized. Lawrence Barnes had recently come to Burlington to engage in the lumber trade, and as his business expanded he:

> . . . hit upon the idea that if lumber were dressed in shipment he could save 12½% in freight expenses, and in 1856 the first planing mill was built on the Burlington lake front. This innovation gave real impetus to the newly created lumber trade, and from this point on the growth mushroomed (Cove, 1971:39).

Thus began a new era for the port of Burlington, enhanced by the flat crescent of its shore which offered superior facilities for docks and piling grounds (Lord, 1899:1525).

Burlington served as a major lumber center from the 1850's to about 1890 largely by processing roughly sawed timber into finished wood in large planing mills. The timber was imported by water from Canada and, later, from Michigan. Source areas in Canada included Ottawa and the Ottawa River area, and Trois Rivières and Rivière du Loup on the St. Lawrence River (The Burlington Free Press, March 3, 1857:2). After processing, the

lumber went by rail to Boston and other areas of New England. From Boston much found its way to international markets. Smaller amounts of lumber were sent by barge south through the Champlain Canal to the New York City area. Port activity in Burlington was brisk.

> Some idea of the amount of business done at the wharves may be gained from the fact that the arrivals during the season ending this last November were two thousand five hundred and sixty-three. They landed here among other things, 60,000,000 feet of lumber and 1,000 bushels of grain (The Burlington Free Press, January 4, 1866:4).

During the 1870's the lumber industry in Burlington reached a peak. In 1873 the industry sold its largest amount, 169,902,000 feet, and employed 760 men. It had come a long from 1856 when sales totaled 20,000,000 feet. Burlington was the third leading lumber port in the nation in 1873, behind Chicago and Albany. This leadership position extended into the 1880's (Lamb, 1940:606).

A sketch by David Blow depicting Burlington in 1865 shows approximately twelve wharves, and lumber piled in the central part of the port area with larger amounts at the northern end. The southern end of the port area had not been developed and was mostly swamp. By 1869 some formerly existing ponds along the waterfront were filled in and all available space on the waterfront was in use by either the lumber industry or the railroad. By 1870 the lumber industry was using the breakwater to stockpile timber for processing during winter when no shipments could come in by water. . . .

With the 1890's, port activity in Burlington began to decline largely as a result of developing lumber industries in the western United States which competed with lumber imported from Canada. The American industry urged passage of the Dingley Tarriff which in 1897 placed a duty of $2.00 per thousand feet on all Canadian lumber (Gove, 1971:42). This decision was a severe setback to Burlington as a lumber processing port. Also during the 1890's, planing mills were built on the St. Lawrence River and a direct rail line opened between there and Boston (Levein, 1963:47). The decline of Burlington's major industry did not seriously compromise the city's economic stability since it had become by that time a focus of diverse activities.

Today the harbor, which contributed so much to the growth of Burlington prior to the twentieth century, has only a fraction of the use it had in the past. . . . [Current land use having a harbor function includes] a Coast Guard station, storage tanks for oil entering Burlington by barge, and the Lake Champlain Transportation Company which has three ferryboats operating between Burlington and Port Kent, New York. In addition, pleasure craft make considerable use of the harbor during the summer. The latter underlines the shift in use that is taking place on Lake Champlain. As use of the lake for commerce has declined, its use for recreation has increased.

Much of the Burlington port area once covered by lumber yards now serves as an oil storage depot. This function of the harbor will eventually change, however, for a City of Burlington Zoning Ordinance that became effective January 19, 1971, requires that all oil storage facilities be removed from the waterfront in the next twenty years (City of Burlington, 1970). The lakefront land use ordinance limits the area that may be devoted to commercial and industrial uses. The remainder of the lakefront between Rock Point and the southern part of the bay is zoned for residences and parks.

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Additional Resources

Current slides of the waterfront

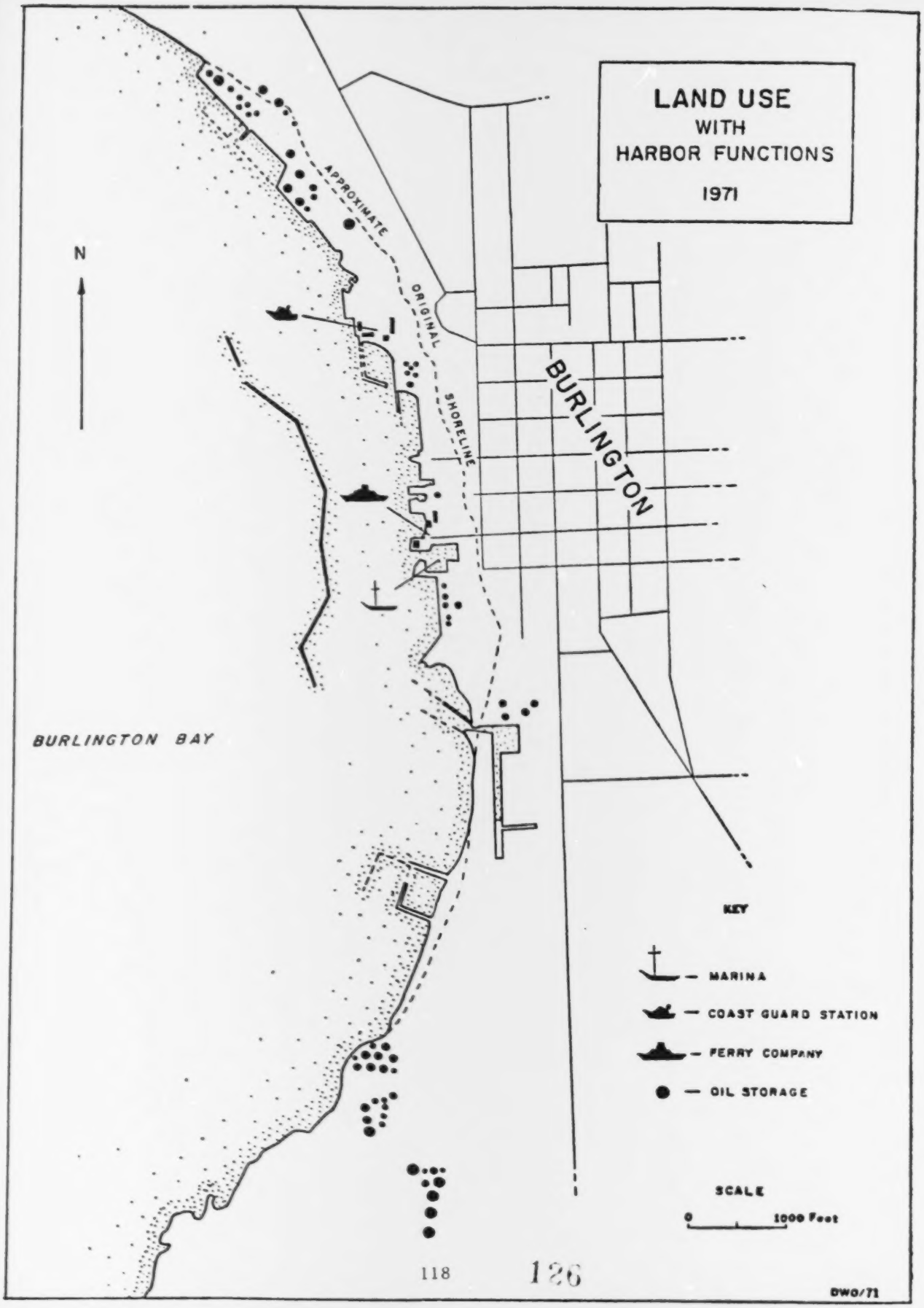
Maps
- -Burlington street maps
- -U.S. Corps of Engineers lake survey charts (#172 and #175); available at most marinas and boat equipment stores.

Aerial photographs

Activities

Models:
construct various models such as:
- -lumber rafts
- -canal boat and locks
- -steamboat
- -sailboat

Maps:
1. Using the land-use map of the Burlington harbor, make outline maps on which to put information showing land use at different periods in Burlington's history.


LAND USE
WITH
HARBOR FUNCTIONS
1971
N
APPROXIMATE
ORIGINAL
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BURLINGTON
BURLINGTON BAY
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MARINA
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FERRY COMPANY
OIL STORAGE
SCALE
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1000 Feet
DWO/71

Maps (cont.):

2. Using the harbor landfill map, make three outline maps. On map 1 show the original shoreline. On map 2 show additions from 1790 to 1833. On map 3 show additions from 1853 to 1868. This will illustrate the physical changes that have occurred in the waterfront area.

3. Using the hinterland map of Burlington, which shows the towns in northern Vermont that used Burlington as their trade center, explain what attracted these businesses to Burlington.

4. Working from the map of proposed canal routes, which shows where canals might have been built had the railroad not put an end to these ideas, have students determine which routes would have been the most difficult to construct. Topographic and relief maps will be needed for this activity.

Field Trips:

A field trip to the waterfront is helpful to compare the importance of the waterfront today with what it was a hundred years ago. A good place to start is at Battery Park which overlooks the waterfront area. This is also a good place from which to do a present land-use mapping survey.

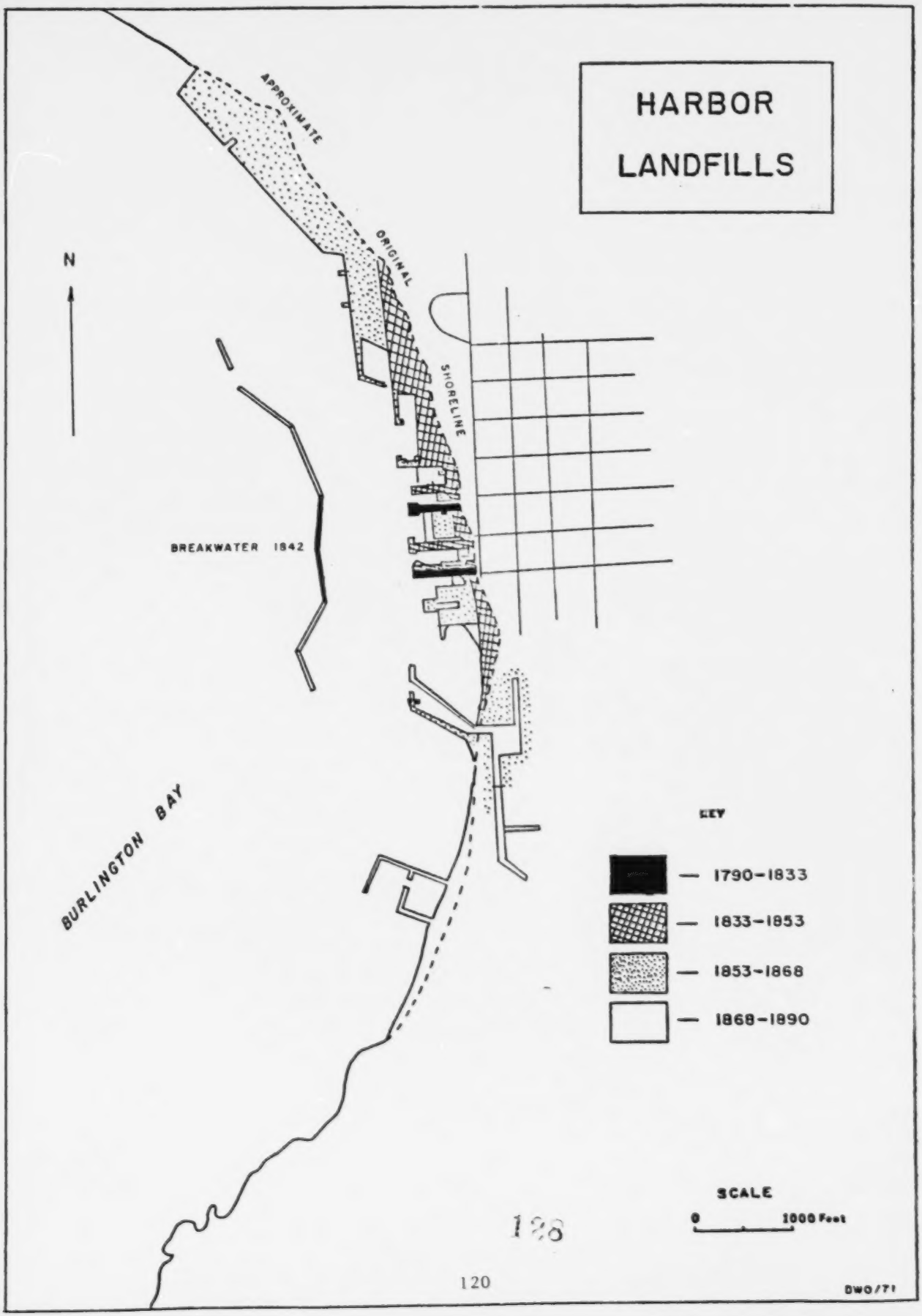
Looking down onto the waterfront from Battery Park, the Moran Generating Plant is the large building with tall smokestacks on the right, or north. Looking left, or south of the plant, is the Burlington Water Department, the U.S. Coast Guard Station, oil tanks that are scheduled to be removed soon, the U.S. Naval Reserve Center, the Lake Champlain Transportation Company at the King Street Dock, and Perkins Pier, which is owned by the city of Burlington.

The schooner Homer Dixon sails from Perkins Pier on weekly excursions. The paddle boat replica, The Spirit of Ethan Allen, leaves daily for excursions around the harbor area. The ferry which crosses to New York State leaves from the King Street Dock.

The Spirit of Ethan Allen excursion would make a good addition to a field trip. The trip lasts approximately one and a half hours and includes information on the history of the area. Group rates can be arranged.

Student Projects:

Much of the waterfront area below Battery Park is slated to be part of a waterfront redevelopment project. A number of plans have been proposed. It is possible that for the use of this land additional land will be filled in along the waterfront to create islands and more space for construction. The types of land use that have been proposed are: hotels, restaurants, offices, a marina, parks, and housing.


HARBOR
LANDFILLS
APPROXIMATE
ORIGINAL
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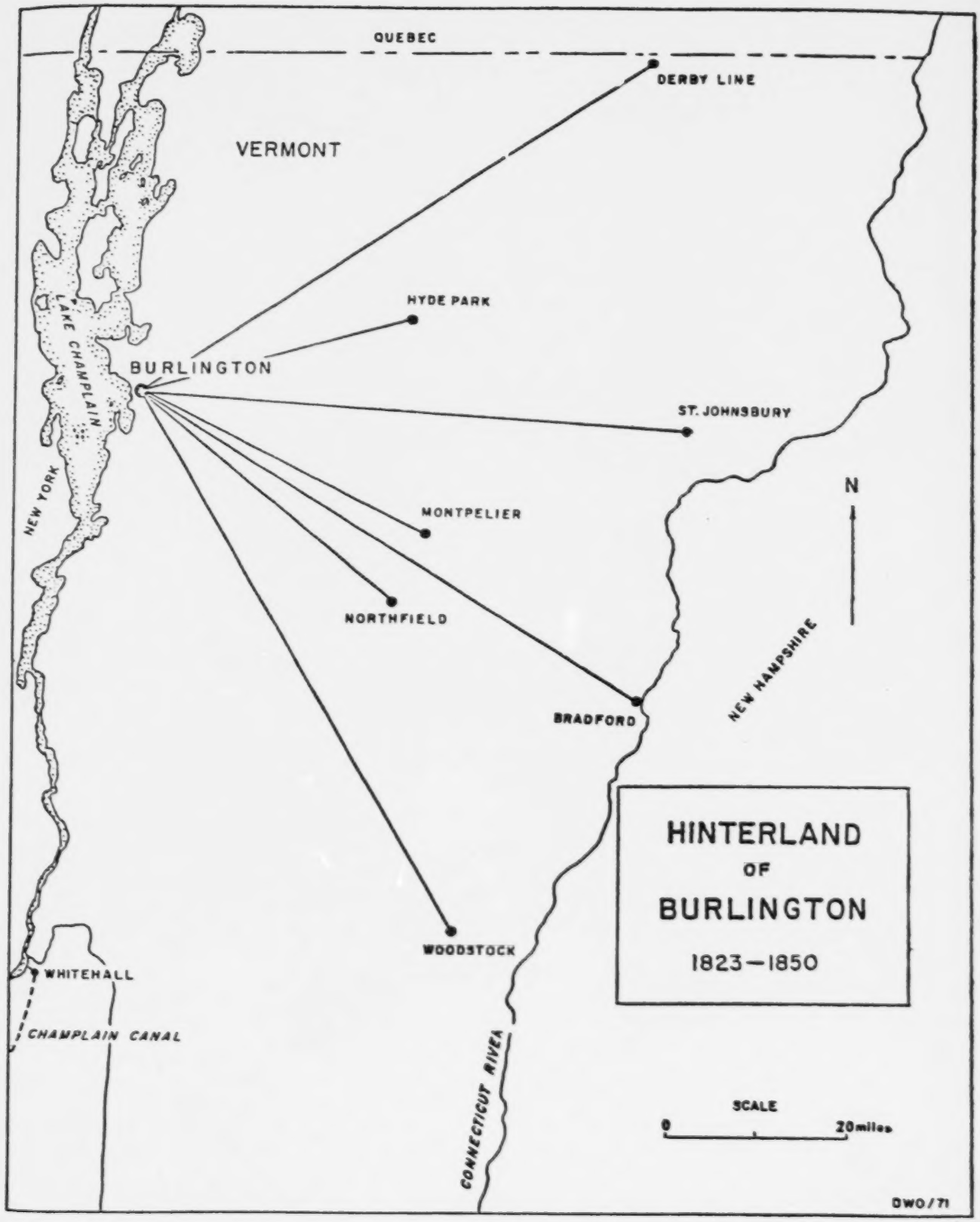
QUEBEC
DERBY LINE
VERMONT
HYDE PARK
BURLINGTON
LAKE CHAMPLAIN
ST. JOHNSBURY
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BURLINGTON
1823—1850
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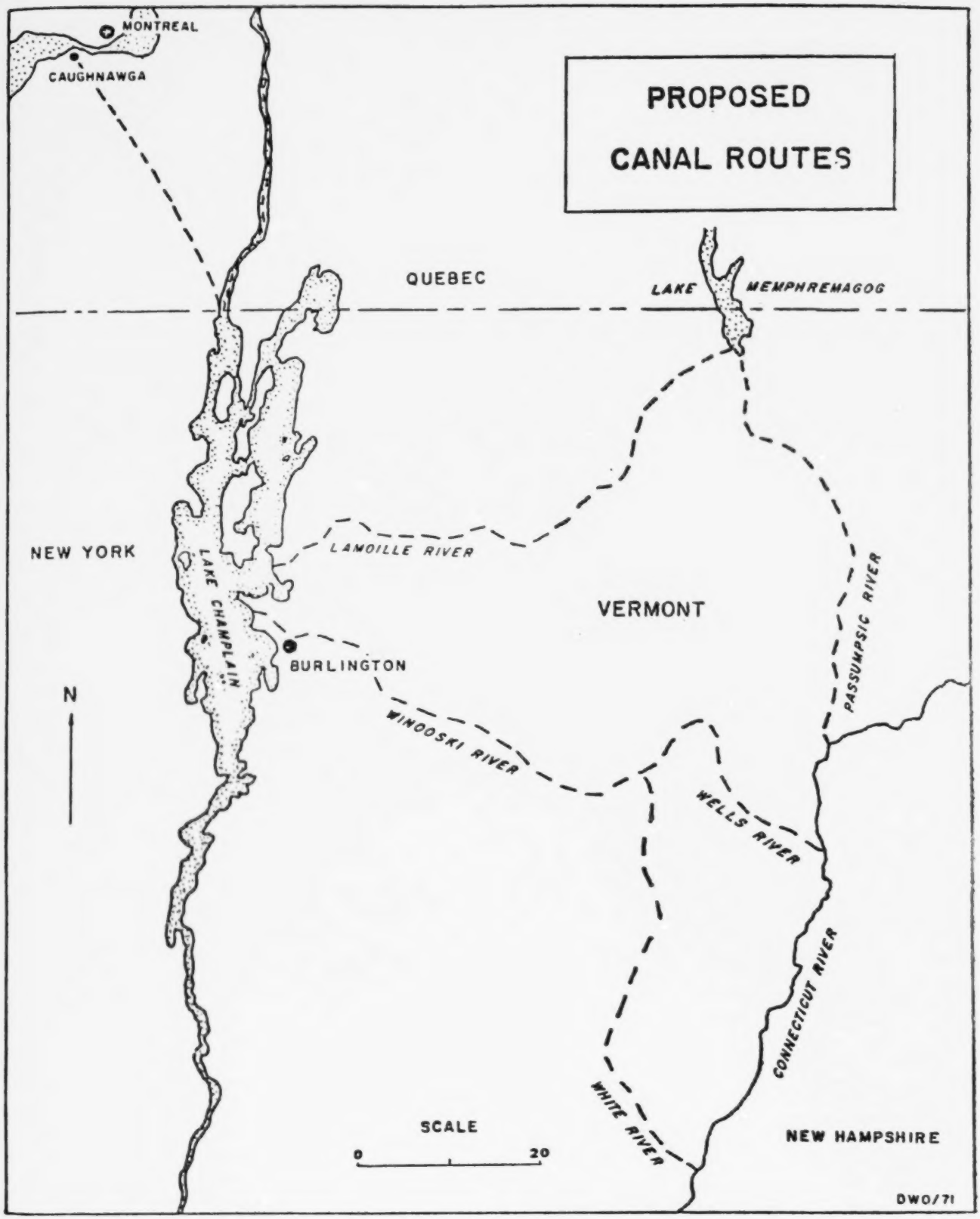
PROPOSED
CANAL ROUTES
MONTREAL
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QUEBEC
LAKE MEMPHREMAGOG
NEW YORK
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LAMOILLE RIVER
VERMONT
BURLINGTON
PASSUMPSIC RIVER
N
WINOOSKI RIVER
WELLS RIVER
CONNECTICUT RIVER
WHITE RIVER
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20
NEW HAMPSHIRE
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Some suggestions for student projects dealing with the future of the waterfront are:

1. A group of students can propose a redevelopment plan for the waterfront or an area of the waterfront. Students should consider the present condition of the land they will redevelop, ecological factors, and the overall benefit to the city of Burlington and its people.
2. Students can make a map of the present land-use of the waterfront area. Have them write a description to accompany the map.
3. Students can make a map showing the land-use plan that they propose. Have them break the map into units of land-use such as residential, commercial, recreational, etc.
4. Students can sketch proposed buildings. They should include written explanations of the buildings' design. How will the buildings serve the city of Burlington? How will they improve the appearance of the waterfront? How will they help preserve the waterfront?
5. Students can construct a model of the waterfront or an area of the waterfront. Models of present use and proposed future redevelopment can be constructed and compared.
6. Students can give presentations to the class on a proposed redevelopment plan, including maps, models, and an explanation of the proposed uses. Have the class debate and vote upon the proposed plan.

Evaluation

Tests on text and maps
Class discussion of text
Student projects, both design and presentation

ALTERNATIVE SOURCES FOR THE TEACHING OF VERMONT HISTORY

CORNELIA DENKER

History, more often referred to as social studies today, has achieved the dubious distinction of being nothing more than the memorization of "important" events and their respective dates. The ability to say what happened in 1791 on a test may provide the student with the desired grade. However, knowing the correct answer may not always be a true measure of a student's understanding. More often than not this type of rote memorization does little more than enforce the idea that history is only a conglomeration of dull facts that have to be regurgitated on demand. Mark Twain once said that any cat that has leapt onto a hot stove top will not do so again. Nor will it leap onto a cold one. The same can be said of students whose experience in history has been of this kind.

Fortunately, this is not always the case. Certainly, it does not have to be. History is about your family, where you live, the games your grandmother played as a girl and your great granduncle's prize pig that escaped at the county fair in 1878. History is things that happened many, many years ago and things that happened just recently. Making connections between our lives today and those lived by our ancestors and their neighbors helps to link our everyday experiences with those of another time and possibly another place. Asking students to compare themselves to these persons and to examine ordinary events from the past helps to trigger curiosity and interest.

The following is an activity which may motivate and excite students to study their heritage.

The more that students can connect historical events and changes to their own lives, the more they will be interested in learning about the past. A class survey can help give your students a perspective from which to view change in their own community.

Have students answer the questions to the school and community surveys. Then adapt these same questions so that they can be asked to older members of the community. This can simply be done by changing the tense from present to past. Now ask your students to survey their parents or other older persons in their town. Compare the students' answers with those of the older generation. Which questions were answered differently? Which questions were answered the same?

Use the resulting data as resource material in the study of your local heritage.

SCHOOL DAYS

1. *How do you get to school?*

2. *What happens if someone is late?*

3. *What happens if someone misbehaves in class?*

4. *What does your school look like? How many students in how many different grades go to school with you?*

5. *What do you like about school? What do you dislike?*

6. *What kinds of work do you do at school?*

7. *What skills have you learned in school?*

8. *What kind of work would you like to do when you get out of school?*

9. *Does your school sponsor any after school activities? What are they?*

COMMUNITIES

1. *Where were you born? When?*

2. *Where were your parents born? When?*

3. *Where were your grandparents born? When?*

4. *When did your family come to Vermont? Where did they move from? How did they get here? Why did they come?*

5. *How long has your family lived in the town you live in now?*

6. *Have you ever moved? If you have, what was it like? Do you miss your old home?*

7. *What do you like about the town you live in now? What do you dislike about it?*

8. *Do you live in an old or new house, in the country or the city? What would it be like to live in another kind of home?*

9. *What do you know about your town's history? How has it changed?*

10. *What do you think it will look like in another twenty years?*

11. *What can you do to help improve and preserve your town?*

12. *Do you think you will stay in the same town after you finish school?*

The use of varied sources--diaries, photographs, artifacts, and information gathered from interviews--helps one to create a more complete and balanced view of history than one developed exclusively from texts and other secondary sources. These materials are available to anyone interested in using them although their whereabouts may seem like a well-kept secret to the teacher who "has to teach 'Vermont' but only has a well-used copy of the 1950s Fuller text and the last third of the Helen Carter workbook." Arriving only recently in Vermont from a lifetime in Pennsylvania doesn't help either. For those in this situation or similar straits, there are a number of organizations which can be of assistance. Following is a list (by no means complete) detailing some of the offerings available.

VERMONT DEPARTMENT OF EDUCATION
120 State Street
Montpelier, VT 05602
828-3135

- Vermont Educational Resource Base (V.E.R.B.)

- Resource Agent Program (R.A.P.)

- Educational Resource Information Center (E.R.I.C.)

- Inservice Programs

VERMONT DEPARTMENT OF LIBRARIES
111 State Street
Montpelier, VT 05602
828-3261

- "Green Mountain Sampler" (Bibliography of Vermont Books for School Children)

- Review Sessions

- Vermont Audio Visuals

VERMONT HISTORICAL SOCIETY AND LIBRARY
Pavilion Building
Montpelier, VT 05602
828-2291

- Vermont Junior Historian Program (grades 3 - 7)
  The Green Mountaineer, Junior Historian magazine published three times during each school year.

- Edmunds Annual Essay Contest (grades 7 - 12)

- History Day Contest (grades 6 - 12)

- Films, Video Tapes, and Slide Shows

- Indian Artifact Kit with Information Guide

- Vermont History Resource Lists and Bibliographies

- Great State Alive! Series of Four Vermont History Units

- The Museum Book (Informational Publication)

- Vermont's Original Inhabitants (Informational Publication)

VERMONT HISTORICAL SOCIETY AND LIBRARY (cont.)

- Vermont on United States Stamps (Informational Publication)
- Sponsor's Guide (Informational Publication)
- Historical Research Library
- Interpretive Programs at the Vermont and Kent Museums
- Teachers' Workshops
- Outreach to Schools, Teachers, Students, and Administrators
- Membership Rates for Schools, Educators, and Students
- Lecture Series and Special Exhibits

VERMONT MUSEUM EDUCATION PROGRAMS

- Many of the state's museums and galleries are implementing education programs at their institutions and many offer docent programs as well. Call the Vermont Museum and Gallery Alliance's Education Exchange for information on Vermont museum programs: 828-3291.

OTHER ORGANIZATIONS NOT TO BE OVERLOOKED*

- Local Historical Societies (There are over one hundred in Vermont. Many are interested in working with schools.)
- Vermont Retired Teachers, c/o Holland Smith, 240 Maple Street, Burlington, VT 05401; 864-6086
- Town Officials
- State Folklorist, Vermont Council on the Arts, 136 State Street, Montpelier, VT 05602; 828-3291

"MATERIAL" RESOURCES

- Diaries
- Old Newspapers
- Photographs

*Vermont's Heritage: A Working Conference for Teachers--Plans, Proposals, and Needs, the proceedings from the 1983 Vermont's heritage conference, details other state and private organizations that should also be considered.

"MATERIAL" RESOURCES (cont.)

- Cemetery, Birth, Death, and Marriage Records
- Account Books and Household Inventories
- Autobiographies
- Letters
- Architecture
- Cemeteries
- Town Plans
- Clothing
- Tools
- Music
- Stories Passed Down through a Family or Community

Included in this list are a smattering of agencies or organizations whose collections, both material and human, can help to complement a Vermont history course. In every town in the state there are people who are recognized for their interest in local history. Their enthusiasm and knowledge should be tapped and can be the best source for a community study. These persons usually know the whereabouts of various materials that will be of interest and use to school groups.

PARTNERSHIPS: MUSEUMS AND SCHOOLS

DOROTHY DUNN

Vermonters are passionately proud of their heritage. The existence of an historic house or museum in almost every town embodies this pride. Unfortunately, many of us tend to treat these museums like attics: we know there's great old stuff there, but we assume it's dusty and inaccessible. This stale notion can be dispelled by a few phone calls or visits to area museums. Ideally, the museum employs a staff person who specializes in museum education and is prepared to help interpret the museum's collections for the educator's needs: museum-oriented history and art activities, artifacts, printed materials, research assistance, and varied museum tours. Even if a particular museum doesn't have an education department, it will be connected with an information network from which it can supplement its resources.

Museums hold a wealth of materials, ideas, and research that can greatly enrich school curricula. Making full use of this wealth involves collaboration between museums and schools. Collaboration between museum educators and teachers allows schools to adopt the museum resources most appropriate to their curriculum needs and can result in a variety of different activities and projects. Since field trips to a regional history museum are almost certain to take place as schoolchildren progress through Vermont history studies, some activity ideas follow that can help teachers weave these tours into their curricula.

Pre-visit and post-visit activities help students become active participants on museum tours. Some of the following tour and activity ideas are specific to the Bennington Museum in Bennington, Vermont. However, they demonstrate different approaches to museum-related activities which may be applicable to other museums. The Bennington Museum is a regional history museum with expanding collections in pioneer artifacts and American decorative and fine arts. Some of the galleries include: a toy gallery, a military gallery, a large collection of paintings by the artist Grandma Moses as well as the one-room schoolhouse she attended as a child. All the activities that follow are described in a general way because they will be adapted differently depending on the museum resources, the museum educator, and the teacher's own ideas and curricular needs. The following are meant as suggestions and, hopefully, will stimulate other ideas.

With varied exposure to regional museums, students begin to think of museums as valuable, lifelong resources. Collaborators should be aware of students' past museum experiences and design their program to build in challenge, sophistication, and variety. Annual visits to a regional museum will encourage students to establish a strong rapport with their own museum's collections and local history. With this rapport established, visits to different museums can be more meaningful.

Some important things to keep in mind when working on a collaborative activity or project are: (1) all the collaborators need to have a clear understanding of the program's objective, (2) one person should document the project for future reference, and (3) all collaborators should evaluate the program to insure growth in future projects.

Each of the collaborative themes that follow is described in four parts: (1) Curriculum objective
(2) Pre-visit activities
(3) Museum tour
(4) Post-visit activities

Discovery Tour

1) Objective:
To introduce children to the concept of museums, preservation, and collecting.

2) Pre-visit activities:
a. Expand "show and tell." Find out what students collect and encourage them to bring in examples of their collections. If they don't collect anything, help them get started. Talk about "old" and "new," e.g., Why has your family saved (mother's doll, baby shoes, antique buttons...)?

b. Begin to organize a classroom museum.

3) Museum visit:
Children will tour most of the museum to see and talk about the variety of things people have collected and saved. What can we learn from the things people saved long ago?

Terms: gallery, docent, preservation, museum.

4) Post-visit activities:
The classroom museum is expanded and galleries are established: science, history, art. Artifacts can be old and new. Children learn to label their collections.

THEMATIC TOURS: Grades 4 and up.

Some Basic Needs

1) Objective:
Children will compare the technology of these basic needs: food, heat, light. They will compare several eras: 1784, 1884, 1984. This is a good supplement for students who are studying pioneer and industrial life.

2) Pre-visit activities:

a. The Bennington Museum has a colonial heating and lighting kit that schools can borrow. This kit has many artifacts children can examine: tin lamps, kerosene lamps, rush lamps, foot and bed warmers.

b. Show pictures of kitchens during the eras you are studying. Compare them. How would you make a cake in 1784, 1884, 1984? Which kitchen tools changed? Which ones didn't?

c. Use diary accounts as primary sources to learn about heating, lighting, and food preparation in past eras.

3) Museum tour:

The tour will focus on artifacts appropriate to the theme. The students are given a sheet to fill out as they learn about artifacts and how they were used: create long, comparative lists.

	1984	1884	1784
Food			
Heat			
Light			

4) Post-visit activities:

a. Finish compare-sheet and discuss similarities and differences. Talk about major technological changes.

b. Illustrate time chart with important heat/light/food preparation inventions.

c. Describe a kitchen in the three eras.

d. Dip candles, bake gingerbread in a Dutch oven.

e. Discuss how progress and inventions in food preparation, heating, lighting changed people's lifestyles: We stay up late. We have more leisure time. We waste energy. We go to school all winter long.

Portraits

1) Objective:

Students will learn about the first popular form of American art: portraits. Students will gain experience "reading" both historic and contemporary portraits.

2) Pre-visit activities:

a. Students view slides of many and different kinds of portraits: old and new, painting, photography, abstracts. They discuss how different portraits say different things about the subject depending on the medium, props, background, clothing, expression. What was the artist trying to say? What was the subject trying to say?

b. Students share photo portraits of themselves and organize a classroom gallery.

3) Museum tour:

Students learn about early American itinerant portrait artists: Erastus Salisbury Field, Ralph Earl. Students are asked to estimate how many photos have been taken of them. They then look at portraits in the museum's collection, paintings that were and are the only likenesses made of their subjects. They are given this problem: A portrait artist will arrive tomorrow to paint your portrait. This will probably be the only picture ever to be made of you. What prop will you hold in your portrait? What do you want the background to be? Before students answer, they look at the museum portraits. What does the doll, the flowers, the document or newspaper say about the portrait subjects? Why did they choose to hold these things? What did they want to tell you about themselves?

4) Post-visit activity:

Students are given a variety of magazines, printed and colored paper, crayons, paint. They pair up and make a collage portrait of their buddy. These portraits are arranged into a gallery beside the photo gallery created before the museum tour.

Grandma Moses

1) Objective:

Children will be exposed to many paintings of one artist, Grandma Moses, and learn about her life. Folk art is also discussed.

2) Pre-visit activities:

a. View a film about Grandma Moses.

b. Read excerpts from Grandma Moses' autobiography, Barefoot in the Grass.

c. View slides and examples of a variety of folk art.

3) Museum tour:
Students look at the many Moses paintings in the collection and hear more about her life from Ann Armstrong, a museum volunteer who was one of Grandma Moses' personal friends. They also spend time in the Grandma Moses schoolhouse. Students learn how Grandma Moses shared her memories of childhood through her paintings.

4) Art activity at the museum:
Students gather around one or two lengths of paper and collectively draw their own memory mural.

Vermont Family

1) Objective:
Students learn about family life long ago: extended families, work division, home life, holidays, leisure.

2) Pre-visit activities:
a. Students keep a diary for one week. They are encouraged to note everyday details: what they ate for supper, what they did after school, school topics, household chores, who they visited. They compare their diaries with those of children their same age long ago.

b. Students write an autobiography of themselves as they would have lived one hundred or two hundred years ago. They can expand the details after their museum tour.

c. Students study old photographs of their town: holidays, building construction, a main street, school, and family.

3) Museum tour:
The tour focuses on family life long ago and is adjusted to students' interests and activities: community history, state history, school, clothing, home chores.

4) Post-visit activities:
a. Reenact life in a colonial or early American school, using quill pens, hornbooks, readers.

b. Play early American children's games: jinker, trades, witch-in-the-jar, blind-man's buff, marbles.

c. Conduct an oral history project.

d. Engage in other activities such as those described in the farm life/school/leisure information packets which are available from the Old Sturbridge Village Education Department (see below).

Bibliography and Resources

Metcalf, Fay D. Using Local History in the Classroom.

May be ordered from the American Association of State and Local History, 708 Berry Road, Nashville, TN 37204.

Metcalf, Fay D., and Matthew T. Downing. Teaching Local History: Trends, Tips and Resources. Boulder, Colo.: Social Science Education Consortium.

The Official Museum Directory, 1984.

This directory has seventy-five museum listings in Vermont with explanations of programs offered in each museum and contact persons.

It may be consulted in libraries and museums and is published by the American Association of Museums, 1055 Thomas Jefferson Street, NW, Washington, DC 20007.

Old Sturbridge Village. "Living History Resources" (free catalogue). "The Small Town Sourcebook, Parts I and II."

These and a variety of other teaching materials are available from Old Sturbridge Village, Education Department, Sturbridge, MA 01566.

Perspectives '76.

May be ordered from the Regional Center for Educational Training, 11 Eldridge Street, Lebanon, NH 03766.

Vermont Historical Society.

Publishes "The Green Mountaineer," a junior historian magazine, and Great State Alive! units on Vermont history for grades 5 and 6. A catalogue of educational materials is available upon request to the Vermont Historical Society, Pavilion Office Building, 109 State Street, Montpelier, VT 05602.

Ward, Caroline. "Green Mountain Sampler: An Annotated Bibliography of Books about Vermont." Vermont Department of Libraries, 1983.

Weitzman, David. My Backyard History. Boston: Little, Brown and Co., 1979.

A VERMONT HERITAGE FESTIVAL: A CELEBRATION OF OUR CULTURAL PAST AND PRESENT

REGINA BELLSTROM

Introduction

One of the things I most enjoy about being the librarian at our school is that I have the time, flexibility, resources, and facilities to organize unique educational experiences for our students. These cross-disciplinary, hands-on, out-of-the-classroom activities bring students into contact with people from the "real world" and each other in extraordinary ways. They have tremendous educational value.

The following materials are a plan for a schoolwide festival celebrating Vermont's heritage. The program of events and activities is designed to stimulate students' interest in, and knowledge of, Vermont culture. The aim is to have a plethora of events and activities--to create for the duration of the Festival, a sense of specialness, energy and excitement. The emphasis will be on student involvement--to have the students, as much as possible, experiencing their culture actively, rather than passively.

The results of this type of program are in all ways immeasurable. Success is guaranteed because special events such as this make lasting impressions on young minds. Every student will come away enriched in some manner. That is the objective of these materials.

Chronology

The event can last for any period of time, from one day to a week, depending upon the school's scheduling, resources, etc. As a general comment upon scheduling, I urge the project director not to hesitate to push a reluctant administrator who would raise objections about scheduling problems. If you believe a program such as this will enhance the quality of education in your school, bureaucratic red-herrings can be netted.

1. The project director will draw up a list of possible events, activities, and presenters (such as follows) and distribute it to the faculty with a request to attend a planning meeting for the Festival. Teachers should be encouraged during the event to incorporate various aspects of Vermont studies into the curriculum, e.g., in English to read a Vermont novel or poet, in science to study some aspect of Vermont ecology. The project director can help by having a variety of materials available before and during the event, such as bibliographies, study guides, books, and magazine articles.

2. A meeting with faculty will be held to brainstorm additional activities and resources and to get input on planning and organizing.

3. The project director will make up a final list of events and a schedule after telephoning or writing possible presenters.

   Some activities will be scheduled to take place as a part of normal classes, others will last longer, possibly a whole morning or afternoon. Some workshops, such as oral history, will meet regularly for a week.

4. A list of events will be given to the teachers. Teachers may sign up to have a presenter or a film scheduled during one of their class periods. They should publicize and discuss the events with students in their classes.

   The teachers will be asked to allow students to attend events that conflict with their classes. For instance, a quilting workshop may take the last three periods of the day and a student desiring to attend will have the responsibility of obtaining signed permission from each teacher whose class he or she will miss. The teacher, however, always has the perogative of refusing to give a student permission. Special permission forms may need to be drawn up in advance.

5. Arrangements for publicity should be made prior to the festival. Students and teachers may write articles for the local or school newspapers. The project director will provide the local newspapers with a schedule of events. Perhaps an art class would produce posters advertising the festival for distribution throughout the town. A flier could be run off and sent home with students. If scheduling and school facilities permit, the project director might want to invite parents and other community members to attend various events. This may serve as a vehicle for encouraging school-community interaction.

6. The festival should officially begin with an all-school assembly. This is a time to formally introduce the festival, to pass out schedules of events, and to explain the procedure for participating in activities, workshops, and field trips. Some form of entertainment should also be included. The entertainment could be a film or a student-produced play (put on by the Student

Council perhaps) or better still a guest artist. A musician who has lots of energy and enthusiasm would be a good choice, someone like Jon Gailmor, John Nutting, or for a younger group, Rosenschontz.

A listing of resources for artists and other activities is included in the bibliography.

Events and Activities

The following is a list of possible events and activities by subject area:

Cooking

Get the home economics teacher to do a sugar-on-snow treat with a group of students. Try other simple traditional recipes also. Perhaps a home economics class would feel energetic enough to do an evening dinner for parents.

Dancing

Have an evening contra dance with a caller. Make sure there are instructions given at the beginning of each dance. Publicize it among the students so you get a good turn out.

Example: John Newton and the Turkey Mountain Window Smashers
Applejack

Film Series

Have a Vermont film series. Follow the films with a discussion group. Films may be shown in classes or the library at various times. (The University of Vermont Media Center has recently published a flier called "The Vermont Collection" which lists many Vermont films and slide shows. Copies may be requested from The Instructional Development Center, Pomeroy Building, University of Vermont, Burlington, VT 05405; 656-2970.)

Folk Art

1. Have a local quilter bring in quilts. Let everyone do a patch and see if they can be combined into a quilt.
2. Have a stenciling demonstration. Let students do some stenciling.
3. Have a decoy-carving demonstration and display. The possibilities are limitless. Tap your local population for hidden folk art talents.

Literature

Invite at least one Vermont writer to come into the school for a day, or part of a day, to discuss her/his work, give a reading, or conduct a workshop. Stress the importance of student/writer interaction.

Example: David Budbill
Veranda Porche

Local History

1. Organize field trips to local sites of historical interest such as cellar holes, cemeteries, or interesting architectural sites. These trips should be led by a knowledgeable person, should be preceded by an introduction, and should include an activity such as gravestone rubbings at a cemetery.
2. Find a teacher or local historian who will conduct an oral history workshop. Each student who participates can interview a family member and a resident of the local home for the elderly. Transcribing is an integral part of this activity, as is teaching effective interviewing skills. This will be a time-consuming activity requiring a number of meetings. The lesson plans and scheduling will take a lot of advance preparation.
3. Find a local person to do a workshop on genealogy. Teach students how to research their family history and explain why it is interesting and important to do this.

Music

1. Invite a songwriter to come to the school to give a concert, a couple of mini-concerts, or to conduct a songwriting workshop.
2. Invite musicians, both local and professional, to come into the school. Try to get a variety of music, and performers, such as bluegrass, folk, a percussionist, a guitarist, etc.

Storytelling

Do a storytelling workshop or performance. Have the students contribute their tall tales.

Example: Tim Jennings

Visual Arts

1. Have an exhibit of Vermont artists. Combine reproductions by well-known artists with the work of local artists and student artists.

Visual Arts (cont.)

2. Invite a local artist to come into the school to speak about his/her work.

Women's Role

1. Show the slide-tape show, "Women Working: A Vermont Chronicle," available from the Sex Equity Program of the Vermont Department of Education.
2. Invite an older woman to speak about her life as a young woman coming of age in Vermont.
3. Organize a panel of women from several walks of life--professionals, politicians, homemakers--to discuss current women's roles.

Resources

Cooking

Women in your area are the best sources for cooking projects. Also the following books might be useful:

Kent, Louise Andrews. The Vermont Year Round Cookbook. Boston: Houghton Mifflin, 1965.

---. Mrs. Appleyard's Kitchen. Boston: Houghton Mifflin, 1942.

Vaughan, Beatrice. The Old Cook's Almanac. Brattleboro, Vt.: Stephen Greene Press, 1966.

---. Yankee Hill Country Cooking. Brattleboro, Vt.: Stephen Greene Press, 1963.

Dancing

Vermont Council on the Arts
136 State Street
Montpelier, VT 05602
828-3291

Contra dancers in your area

Film Series

University of Vermont
Instructional Development Center
Media Library
Pomeroy Building
Burlington, VT 05405
656-2971

Film Series (cont.)

Vermont Department of Libraries
Frank Wood
State Office Building Post Office
Montpelier, VT 05602
828-3261

Vermont Historical Society
Pavilion Building
Montpelier, VT 05602
828-2291

Folk Art

Vermont Council on the Arts
136 State Street
Montpelier, VT 05602
828-3291

Ask around your town

Local artists, collectors, or arts councils

Local museums

Literature

Regina Bellstrom (Writers Conference Organizer)
Leland and Gray Union High School
Townshend, VT 05353
365-7329

Sheila Mable (Writers Conference Organizer)
Bellows Falls High School
Bellows Falls, VT 05101
463-3944

Rebecca Terrant
Vermont Department of Education
Montpelier, VT 05602
828-3135

Vermont Council on the Arts
136 State Street
Montpelier, VT 05602
828-3291

Local History

Vermont Historical Society
Pavilion Building
Montpelier, VT 05602
828-2291

Local History (cont.)
Local museums, libraries, and historical societies

Town clerks

Music
Vermont Council on the Arts
136 State Street
Montpelier, VT 05602
828-3291

Storytelling
Vermont Council on the Arts
136 State Street
Montpelier, VT 05602
828-3291

Visual Arts
Vermont Council on the Arts
136 State Street
Montpelier, VT 05602
828-3291

Local museums, art councils, and artists' cooperatives

Women's Role
Sex Equity Program
Vermont Department of Education
Montpelier, VT 05602
828-3135

A word on resources: The best resource for many of these events and activities is a school or community person who knows your area well. Good places to begin to track down people other than those mentioned above are your local library, town clerk, post office, school, church, and corner store or snack bar (diner, greasy spoon--whatever). Don't be afraid to ask people for help--either information or to volunteer their time. Most people are flattered to be asked and will help if they can.

Funding

1. The Vermont Council on the Arts will partially fund appearances by artists on their register. This is a great way to get quality people into your school at nominal costs. Administrators are more likely to give you money if you've come up with part of it yourself.

2. PTAs and parent organizations.

3. Small-time fund raising--raffles, bake sales, etc.

4. Check your superintendents for Title II or other district funds.

5. Ask your principal for money.

6. Go to local organizations, merchants, etc.

Evaluation

As I mentioned earlier, I do not see this type of project as having measurable objectives. I would, however, make certain that all students had evaluation forms to fill out regarding the activities in which they participated. I would also ask for general comments at the end of the festival.

PRESERVING VERMONT'S POLITICAL HERITAGE: COSMETICS OR CULTURE?

FRANK BRYAN

The Gods of the Hills are not the Gods of the Valleys

--Ethan Allen

A discussion of Vermont's political heritage could take many forms. One could not do justice to the topic in several volumes. The legislature, the governorship, the party system are all critical elements of our political heritage. Ideology and culture are also important themes in the fabric of public sector life in the Green Mountain State. In my remarks tonight, it is my intention to focus on political culture and, in particular, one aspect of political culture--size or scale of community life. In short, I will make a plea for the preservation of an ethic, a view of life, a normative paradigm that has underscored our existence on this roughhewn slice of granite we call Vermont ever since the beginning: human scale communalism.

Communities and Topography

Before I begin, let me set in place a premise: Political cultures are indecipherable if not placed in the context of physical environments. Thus the first question we must ask ourselves is: What is the linkage between Vermont's topography and our political heritage? Simply stated, I argue that Vermont provides all the geographic cracks and crannies, the gullies and watersheds, the valleys and the bends in the hills, to make small-scale community life ecologically natural. There are hundreds of perfect settings for little communities and neighborhoods in Vermont. Therefore, it is one of my central propositions that the kingpin of our political heritage--the disposition to small-town life--was made possible and rendered environmentally pleasing by the whims of a great sheet of ice retreating across the face of the land eons ago. Thus, to let our communities die is not unlike allowing our environment to deteriorate. For, they are indeed yoke partners in the passage of time.

Why study Vermont's political heritage? Study it because in it one finds clues as to ways to preserve civilization, even humanity itself. Study it because our disposition to small-town life, sheltered from the industrial revolution and reinforced by the natural inclination of our topography to small communities, has been sequestered for us and we have a chance to preserve it further, if only we will. Study it because Vermont

represents today one of the last truly governable places left in America and perhaps on the planet itself and much of the reason for that is found in our past. In short, I begin tonight with a hypothesis massive in its dimensions and massively pretentious in its implications: Insofar as the preservation of human scale existence is possible in the post-modern world, Vermont is at the center of the universe.

Preserving Cosmetics - Ignoring Culture

Last summer in the Burlington Free Press there was a well-done article on why people are moving out of the countryside and back to the cities. In that piece a resident of a small town outside Burlington was quoted at length. This person complained that his family found more to do in a large midwestern city in a month than they could in Vermont in a year. Those interviewed in the article claimed that they had done all the right things in moving to the country: They had purchased an old farm, cut away the trees for a view of Mt. Mansfield, put barn boards on the house, and so forth. Then they got lonely. They noticed there was "nothing to do." They had to pack the kids all over the country to visit friends and take lessons in this and that. So they moved to Burlington and they began enjoying life again: Their kids had friends close by. They could swim all winter in the UVM pool. They could go to the Flynn Theater. Life was good.

Here in a capsule is the problem we face in preserving Vermont's heritage. We are misusing technology. We are bending our lifestyles to fit techno-imperatives rather than bending technologies to protect what is good about our lifestyles.

For instance: Is it ecologically sound for anyone to swim in December in Vermont? Think hard about that. How much does it cost to heat the UVM pool? Is it used in an egalitarian fashion? Isn't swimming in the winter a profound insult to the god of nature? We need to live with Vermont, not just in it. Isn't indoor swimming in the winter another case of elites who can afford it, enwrapping themselves in technological cocoons to ward off the realities and the benefits of what Vermont really has to offer--that first crazed leap off the end of a wharf into the icy waters of Joe's pond in early June.

For instance: Isn't growing up somewhat alone natural to rural life? If you live on a country road with very few neighbors, then perhaps you should sacrifice violin lessons for the kids or ballet lessons or having lots of acquaintances. Perhaps there is something good, something truly rural in the dusty haze of a hot July afternoon and a little girl in overalls exploring pasture sides by herself or with her only friend. Perhaps she will get to know--really get to know--that pasture side, the heartland of dandelions, the many moods of her friend. Perhaps that is the heritage we have been granted. The opportunity to live slow, think deep, draw on

ourselves for sustenance, become part of this world that cradles us for a lifetime.

If one goes to the countryside to admire the view, one is going for the wrong reason. If one goes to the countryside to separate oneself from one's neighbors and live estranged from community, then one is ignoring one's heritage. And if we as parents insist on providing our children all the advantages of urban life in a rural setting, what will happen to the rural setting? Will we be tempted to have our roads blacktopped, our lives scheduled? Will it be necessary to live faster as we push ourselves to provide our lives with the diversity and options an urban lifestyle can provide? Isn't it possible we will forget to listen to the peepers? Isn't it possible we will preclude the time it takes to notice the hepaticas? And finally, won't we catch ourselves designing a rural place in such a way as to allow the urban options and in so doing deny ourselves the truly natural rural options? Seeing a deer in twilight clover is no "better" than seeing a good play at the Flynn. But it is different. In trying to have both we are (to use one of Joseph Heller's favorite words in Catch 22) "disappearing" the deer.

We have the technological capacity to live urban in rural places, but there will be a price. We will, it seems to me, give up our capacity to live human. In short, the heritage we are preserving is the heritage of cosmetics: an ox yoke over the garage, barn boards on the house, split-rail fences around pastures that hold no stock. All the while we are abandoning the real heritage, a heritage of small-town, rural living, human scale life.

Please understand this is not a harangue against urban living. Who would deny the pleasures of an evening in Burlington, the crowds, the pleasant (what Jane Jacobs calls) "hustle-bustle" of urban life--the mall on a Friday evening at dusk in August--lights, noise, people: the smell of food in the air, jugglers and guitarists performing.

But each to his own. Let us preserve our rural culture, the culture of being alone with nature, the culture of (as Frost said) "going up to view the pasture spring." Going to a first-run film at the local movie theater is no better or worse than sitting on your back porch waiting for a hoot owl to bounce its call off the flanks of Shaker Mountain. But one is vastly different from the other. Let those who like city life live in cities. Let us who like rural life be spared the imperialism of techno-urbanism.

Techno-urbanism comes with the trappings of ruralism. But it denies the culture of ruralism. We don't need to preserve ox yokes to hang over garage doors. We need to preserve the culture of small-scale agriculture that is as generic to our hillsides as frost in October's morning sun. We don't need to preserve one-room schoolhouses to look at or to transform into monuments or to sell to tourists for summer homes. We need to preserve our cultural heritage of human scale education--liberal, complete, community-based, holistic, and soundly linked to the fusion of the arts and the environment. We don't need to preserve town meeting as a quaint

reflection of what used to be. We need to preserve local democracy of which town meeting is the most eloquent expression.

Human Scale Heritage and Politics

If a human scale communalism is our most precious cultural heritage, what do we mean by human scale? Let me interpret this in three ways:

(1) Human scale in relation to the physical world means understanding the variables that physically shape your life. Human beings find joy in knowing how things work and how to deal with the machines that can govern their lives. Read, for instance, Zen and the Art of Motorcycle Maintenance. In politics it means understanding where the electricity that lights your house comes from. Hydro-Quebec is inhuman. A low head hydro system in a small town is humanizing--one can understand in real terms the relationship between the light in the garage and the wider universe.

(2) Human scale in relationship to social systems means understanding the dimensions of your community--knowing who the people are that can control you. Recently a school official lamented the defeat of a school proposal at the polls by noting that education was one of the few areas in the town that people still had control over and that was too bad. Think about that statement. No one would hold the official to the literal meaning of the sentence; he meant that people take out their frustrations on a wide array of policies in the educational system. But the trick is to think hard about the wider meaning in his phraseology, which is that people ought not be in control of the events that shape their lives. That idea is an anathema to every conceivable definition of democracy.

(3) In relation to other people, human scale relationship must be, as the British playwright Jonathan Miller suggests, a) complicated and b) dutiful. In the modern urban setting, given a wide array of possibilities, we tend to functionalize our relationships--make them simple. We play handball with one "friend," shop with another, play cards with a third. We keep our relationships undimensional. But to be truly human, a relationship must be complicated. We must know people in many ways and across a total range of dimensions, economic, social, political, and so on. Rural life with its limited options forces us to "get to know" people. The Waltons knew the Godseys as humans, complex and multidimensional. Skeptics are apt to point to the darker side of this and claim that this kind of society reveals the evil in people. And it does. It also reveals humanness. We know our neighbors' weaknesses as well as their strengths. In urban culture we are able to camouflage the negatives by simply abandoning one relationship for another when the going gets tough. Rural life trains us to get along with each other, to accept our common human character.

Second, as Miller points out, a human relationship must be dutiful. We cannot abandon our neighbors. We are our brother's (and sister's)

keeper. I was appalled to have a group of undergraduates defend the notion last semester that one should never burden a friend by asking him to make a personal sacrifice on one's behalf. Who is a friend if not someone precisely to whom we would turn with such a request? Rural life teaches us the utility of the golden rule. Why is it Vermonters will stop to help when your car's in a snowbank on a cold January night? Is it because, as Jefferson said, we are "the chosen people of God"? Or is it because we know that it might be us in the snowbank next time, because we know we may be the only people to come along on a lonely country road, because we would have to face these people in the future? We learn duty, we learn humanness in a rural setting. Could there be anything more glorious in our heritage for us to preserve for future generations than the inclination to pull each other out of snowbanks? Rural people did not escape (as Jefferson claims) the dictates of original sin. But we have been conditioned to obey the golden rule!

Let me briefly point out how this capacity for human scale life plays out in the world of politics. I shall do so with a pair of examples.

(A) Relationship to Bureaucracy: As Max Weber pointed out, bureaucrats exist on the principle of non-human or ahuman activity. Roles in a bureaucracy are functionalized and rationalized. I suggest to you an ironic state of affairs: The huge centralized bureaucracies put in place in America to help the have-nots do precisely the opposite. The people who need the help the most are the most helpless when it comes to dealing with the estrangement of modern organizational society. We train the middle class to get along in a bureaucratized world. The rich have their lawyers and other operatives. The poor are left alone. They seek a human interaction with government. All too often we provide a mechanistic one. I have seen (and so have you) poor people in Vermont refuse to confront large-scale organization and assert their needs and demand their rights. Not because they are not bright, perceptive people, but because they still think of themselves as (thank the stars) human beings! Send them to Montpelier to take action on their behalf and it is likely they will find ways not to be successful. But if the same opportunity to air a grievance were provided down at the town clerk's office in their own small town, they'd be there. They would not be awed by the size, intimidated by the formality, put off by the complexities. This is not a put-down (as the Burlington Free Press suggested editorially two years ago). I view it as a profound compliment. They simply will not give up (as the rest of us are wont to do) their human dignity. They will not learn to give the blank dumb stare to the bureaucrat who refuses to help until that bureaucrat has no alternative but to do something for you. We've learned to do that. They disdain the theater that goes with modern life. Good for them. In a small town, the citizens have access, human access, to the governing structures. Let's preserve that!

(B) The Legislature: This spring I was weighing the possibility of running for Congress. I established for myself a human scale manifesto. One of the items was as follows: "I will never vote for a law I could not carry out myself on a human basis." Thus I could never vote for the

death penalty. I can reason to its necessity. But since I know I couldn't force myself to "throw the switch" personally, I would not vote for it. In Vermont's small towns our lawmaking in town meeting is "up close and personal" and we are forced to witness what we have wrought. This year in the state legislature there was a vote to force people to have no more than three (why three?) junk cars in their yard. This was a typical case of rural cosmetics. I don't like to see a half-dozen junk cars in the yards of my neighbors, either. But I cringe at the thought of going to one of them and saying, "Look, would you mind getting rid of three of these six junks because the extra three affront my sensibilities." Lord. Think about doing that yourself. I call upon the gods to decree that each and every legislator who voted for that bill be forced to apply it themselves. And I want to be there when they do, naked outside the safety of the abstract notions of rural beauty that evidently abound in the legislature. Small-town life does not allow elites to level silly, abstract notions on citizens from afar. Let's preserve that!

In matters of political language, small-town politics is more honest. One of my students pointed out to me recently that the town of Franklin in 1949 elected an official named "dog killer." Now there is honesty. No jargon like that perpetrated by the military in Vietnam or the Vermont Fish and Game Department--which doesn't allow "shooting does" but rather holds a "planned harvest of antlerless deer." No language to cover up the reality that strays will be killed, not "put to sleep" or "impounded"--KILLED. To copy John Lennon, imagine a political society that was free of doublespeak, that was honest in its language. Small-town, human scale communal politics is apt to be. Let's preserve that!

In matters of political efficacy, small-town politics allows a hands-on environment where people don't simply advise on policy, they make policy. They see themselves do it. They witness firsthand the outputs along with the inputs. There is a real chance to witness the link as it is established between input and output in real time--that is as it happens. Where else does that occur in this galaxy of ours? Jefferson was right. What a magnificent school of democracy it is. Let's preserve that!

Prescriptions

How to do it? I shall offer several possibilities for discussion:

(A) Let us reassert our faith in the benign character of human beings. We must learn to have faith in ourselves and in our capacity for progress even in the face of the empirical certitude that we will make mistakes along the way.

(B) Let us cease to kowtow to urban techno-imperialism. When they ask us, "What do you do up there (out there)?" let us take pride in the

joy we get in "washing the leaves away" and "waiting to watch the water clear" (we may). We need not argue rural life is better, but we must proclaim its differences and protect them.

(C) We must rid ourselves of the notion (the press is especially guilty here) that those who wish to preserve elements of the past are "against progress," politically "conservative," and living for nostalgia. No such thing. We simply understand the need to blend the good of the past with the hope of the future.

(D) We mustn't "go hippie" and fear technology. On the contrary, we must use technology to make small-scale rural life possible in the post-modern world. But we must always remember that we are in the driver's seat!

(E) When we plan, let us plan for human use not for views. If all we plan to do with our heritage is look at it, we'll soon tire of it.

(F) We must reject the notion that symmetry and perfection are ends in themselves. When they say "every town should have the same," we must always ask: "Why?"

(G) We must refuse to believe that we can ever build a risk-free society. Risk is generic to the idea of democracy. Freedom from risk is slavery. I would hope, for instance, that towns adopt kindergartens. To be sure, if I could give the towns the right to decide whether or not to have one, I would be risking the possibility that some would not. But if I am not willing to take that risk, I would be a hypocrite to champion as I do, and as I shall continue to do, the virtues of democracy.

My call this evening is for the preservation of our political heritage as it resides in our small-town democracies. To do this will be infinitely more difficult than preserving the physical elements of our heritage. I shall close with a question: If we are not capable of preserving human scale political institutions here in the very heartland of democracy, the hill country of Vermont, then is not the future of democracy itself a bleak one? What a challenge this is. Think of it. You may very well be the galaxy's caretakers of democracy.

VERMONT'S HERITAGE: A WORKING CONFERENCE FOR TEACHERS II

July 9-13, 1984
The Living/Learning Center
The University of Vermont
Burlington, Vermont

Cosponsored by the University of Vermont's Center for Research on Vermont and the Vermont Council on the Humanities and Public Issues

PROGRAM

Monday, July 9

8:00 - 9:00 a.m.	REGISTRATION AND COFFEE	Main Lobby*
9:00 a.m.	WELCOME AND INTRODUCTIONS *Marshall True*, History Department, University of Vermont	Fireplace Lounge
9:15 a.m.	ADDRESS: "Everybody Has to Be Somewhere, Sometime," *Samuel B. Hand*, History Department, University of Vermont	Fireplace Lounge
10:30 a.m.	CURRICULAR PROJECT DEFINITION *Mary Woodruff*, Williston Central School	Fireplace Lounge
11:00 a.m.	CURRICULAR GROUPS MEET	Fireplace Lounge
Noon - 1:00 p.m.	LUNCH	Marsh Dining Hall
1:00 - 3:30 p.m.	WORKSHOPS: 1. "Varieties of Political Culture in Vermont," *Robert V. Daniels*, History Department, University of Vermont	B101
	2. "A Vermont Geography: The Dynamic Map of the State," *Steven Farrow*, Northern Cartographic, Inc.	B102
	3. "Changing Roles of Women: Studying Women in Vermont," *Carey Kaplan*, English Department, St. Michael's College	B132
3:45 p.m.	WRITING WORKSHOP, *Marshall True*	216 Commons
6:15 p.m.	RECEPTION	B110

Tuesday, July 10

9:00 -11:30 a.m.	WORKSHOPS: 1. "The Vermont Environment: Landscapes and People," *Jean Flack*, Environmental Program, University of Vermont	B101

*All locations are in the Living/Learning Center, unless otherwise specified.

Tuesday, July 10

9:00 -11:30 a.m.	WORKSHOPS (cont.):	
	2. "Literacy, Machinery, and Regional Poetry," *Frieda Gardner*, English Department, Tufts University	B102
	3. "Before History: Archaeology in Vermont," *Marjory Power*, Anthropology Department University of Vermont	B132
11:30 a.m.	WILBUR ROOM TOUR (small groups)	Bailey/Howe Library
Noon - 1:00 p.m.	LUNCH	Marsh Dining Hall
1:00 p.m.	FIELD TRIPS: 1. Discovery Museum, *Regan Fetterolf* 2. Centennial Woods, *Jean Flack* 3. Shelburne Museum, *Joseph Greenwald* 4. Highgate Dig, *Marjory Power*	
7:30 p.m.	"Music and Songwriting," *Jon Gailmor*	115 Commons

Wednesday, July 11

9:00 -11:30 a.m.	DEMONSTRATION SESSIONS:	
	1. "Artifacts and Archaeology in the Classroom," *Gene Dumas* and *John Duncan*, Williston Central School	B101
	2. "Literature, Art, and Music in the Classroom," *Jon Yarnall*, Vergennes Union High School	B102
	3. "The Life and Times of Lawrence Barnes: A Thematic School Study," *Nancy Zahniser*, Lawrence Barnes Elementary School	B132
11:30 a.m.	WILBUR ROOM TOUR (small groups)	Bailey/Howe Library
Noon - 1:00 p.m.	LUNCH	Marsh Dining Hall
1:00 - 3:30 p.m.	WORKSHOPS:	
	1. "The Vermont Experience in Literature," *Lorraine Lachs*, Humanities Department, Johnson State College	B101
	2. "Opening Grammy's Memory Box: Children Were the Dickens Even Then," *Eleanor Ott*, Institute for Social Ecology	B102
	3. "Musings on Clio: Life in the Little Republics of Vermont," *Gregory Sanford*, Vermont State Archives	B132
3:30 - 5:00 p.m.	EXHIBITS AND DISPLAYS	216 Commons
7:30 - 9:00 p.m.	FILMS	115 Commons

Thursday, July 12

9:00 -11:30 a.m.	DEMONSTRATION SESSIONS: 1. "Museums in the Classroom," *Dean Andrews*	A162
	2. "Using Vermont's Resources as a Teaching Tool," *David Barash*, Shelburne Farm Resources	B101
	3. "Writing in and for the Classroom," *Cornelia Denker*, Vermont Historical Society	B132
Noon - 1:00 p.m.	LUNCH	Marsh Dining Hall
1:00 - 3:30 p.m.	WRITING WORKSHOP, *Mary Jane Dickerson*, English Department University of Vermont, and *Marshall True*	216 Commons
5:15 p.m.	SOCIAL HOUR	B101
6:30 p.m.	BANQUET ADDRESS: "Vermont's Political Heritage: Real and Imagined," *Frank Bryan*, Political Science Department, University of Vermont	Marsh Dining Hall

Friday, July 13

9:00 -11:30 a.m.	PROJECT WORK TIME in the Wilbur Room with writing workshop personnel and conference staff	Bailey/Howe Library
11:30 a.m.	CLOSING REMARKS	TBA
Noon - 1:00 p.m.	LUNCH	Marsh Dining Hall
1:00 - 3:00 p.m.	SUBMISSION OF CURRICULAR PROJECTS	

Note on Meals: The Atrium Cafeteria in the Given Building on campus is available for breakfast (7 to 9 a.m.) and dinner (5 to 6:30 p.m.) Monday through Friday. To get there from the Living/Learning Center, cross Main Street at the blinking light and follow the path (past the water tower) to Given Building. Once inside, ask for directions to the Atrium.

The Sheraton, which has a coffee shop, is located nearby at 870 Williston Road.

Kitchenettes are available for those staying at the Living/Learning Center. Keys may be requested from the desk clerk.

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VERMONT'S HERITAGE:
A WORKING CONFERENCE FOR TEACHERS II

July 9 - 13, 1984

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LIST OF PUBLICATIONS

Occasional Papers Series

From time to time the University of Vermont's Center for Research on Vermont publishes scholarly and critical studies on Vermont topics in the social sciences and humanities, including selected presentations from the Center's Research-in-Progress Seminar series. To date the Center has published seven Occasional Papers:

Occasional Paper No. One, "University of Vermont Student Research on Vermont Topics," edited by Carolyn Perry, 65 pp., 1979. Provides a bibliography of unpublished student research with comments by University of Vermont (UVM) faculty.

Occasional Paper No. Two, "Litigious Vermonters: Court Records to 1825," by P. Jeffrey Potash and Samuel B. Hand, 24 pp., 1979. Encapsulates the findings of a National Historical Publications and Records Commission-funded project on Vermont records prior to 1825 that was sponsored by the Vermont Supreme Court.

Occasional Paper No. Three, "Goal Setting in Planning: Myths and Realities," by Robert L. Larson, 41 pp., 1980. Discusses and evaluates "rational planning models" for goal setting in educational systems with particular emphasis upon the Vermont application of these models.

Occasional Paper No. Four, "Research and Lawmakers: A Student Perspective," edited by Barry Salussolia and David Rider, 66 pp., 1981. Incorporates edited transcripts of seminars among legislators and policy analysts exploring the interaction of research and policy making, especially legislation, presented during a Center-sponsored UVM course, "Applied Research on Vermont Topics"; includes a bibliography.

Occasional Paper No. Five, "Social Service in Vermont: The Community and the State," by Marshall True, 27 pp., 1981. Contains two papers: "Insanity, Society and the State: Some Perspectives on Mental Health in Vermont" examines attitudes and treatment of insanity and mental health problems in Vermont; "From Relief Society to Mental Health Center: The Changing Role of the Howard in Burlington, Vermont" traces the evolution of voluntary neighborhood charities into highly specialized and institutionalized public agencies.

Occasional Paper No. Six, "The French in Vermont: Some Current Views," by Peter Woolfson and André J. Senécal, 39 pp., 1983. Contains two papers: Woolfson's "The Franco-Americans of Northern Vermont: Cultural Factors for Consideration by Health and Social Services Providers" examines some of the general cultural patterns of Franco-Americans and seeks to assist health and social services practitioners, in particular, to better understand clients who share this heritage; Senécal's "Studies on Vermont/Quebec Relations: The State of the Art," a bibliographical essay, surveys a wide range of works treating Vermont/Quebec relations from a number of different perspectives and disciplines.

Occasional Paper No. Seven, "From Ferment to Fatigue? 1870-1900: A New Look at the Neglected Winter of Vermont," by H. Nicholas Muller, III, 24 pp., 1984. Examines Vermont's history in the post-Civil War era and assesses the historiography of the period, finding its emphasis on decline incompatible with recent evidence; concludes by calling upon researchers to develop greater understanding of a neglected period in Vermont's past.

Catalogue:

University of Vermont Bailey/Howe Library Folklore and Oral History Catalogue, 58 pp., 1981. Provides descriptive listings and shelf numbers for five collections housed in the UVM Archives of Folklore and Oral History: College of Medicine, Institutional, Political, Vermont Landscape Artists, and Folklore; includes index to Folklore Collection.

Conference Proceedings:

Focus: Vermont 1975, edited by George B. Bryan, 21 pp., 1975. Presents papers delivered at a March 22, 1975 conference sponsored by the Center on such diverse subjects as music in Vermont, Vermont in maps, and the Vermont Data Bank; concludes with a plea to publish so that Vermonters might become more conscious of their heritage.

Data Collection: Individual Rights to Privacy Versus Public Program Needs, edited by D. Gregory Sanford, Mary B. Deming, and Frederick E. Schmidt, 55 pp., 1977. Summarizes addresses and remarks delivered at a November 6, 1976 conference sponsored by the Center and funded in part by a grant from the Vermont Council on the Humanities and Public Issues, and the UVM College of Arts and Sciences.

Vermont's Heritage: A Working Conference for Teachers--Plans, Proposals and Needs, edited by Marshall True, Mary Woodruff, and Kristin Peterson-Ishaq, 127 pp., 1983. Incorporates scholars' presentations and curricular projects developed by participants at a July 8-10, 1983 conference partially supported by a matching grant from the Vermont Council on the Humanities and Public Issues.

Supplement:

"University of Vermont Graduate College Theses on Vermont Topics in Arts and Sciences," 30 pp., 1982, supplement to Occasional Paper No. One; provides abstracts of theses on Vermont topics in arts and sciences completed between Spring 1978 and Fall 1982.